TRANSLATING AFRICAN FOLKTALES FOR CHILDREN INTO GERMAN – CHALLENGES, STRATEGIES AND SOLUTIONS

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Thesis presented in partial fulfilment of the requirements
for the degree of Master of Philosophy in Translation at
the University of Stellenbosch

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December 2013

DECLARATION

By submitting this thesis electronically, I declare that the entirety of the work contained therein is my own, original work, that I am the owner of the copyright thereof (unless to the extent explicitly otherwise stated) and that I have not previously in its entirety or in part submitted it for obtaining any qualification.

Date: December 2013

Under sunny skies I chop a log
splinters fly to lands of rain and fog

— Linda Rode, *In the Never-Ever Wood*

ABSTRACT

South African author Linda Rode's book *In die Nimmer-Immer Bos* (2009a) and Elsa Silke's English translation thereof *In the Never-Ever Wood* (2009b) have won a number of prizes in South Africa, which is evidence both of the quality of the anthology and its translation, as well as of the continued significance of the folktale genre in today's fast-paced, modern society. People continue to make sense of the world through telling stories and, although the stories told today might be marked by life in the 21st century, our ancestors' stories are still appreciated by many.

Although Rode's tales are not unlike other folktales, her collection differs in that it is a mosaic of cultures and their folklore spanning the globe, a book that appeals to the whole family, and to young readers and listeners in particular.

Through a practical translation into German of selected tales from Silke's English version of Rode's book, the present thesis investigates ways and means of translating folktales for children. A functional approach was suggested, taking into account the European audience as well as the original intention of the author. As such, the author's style was naturalised and an attempt was made to replicate it in the target language, whereas culture-specific items relevant to the setting of the individual tales were retained. Hans J. Vermeer's skopos theory, as enhanced by Christiane Nord, as well as Lawrence Venuti's concepts of foreignisation and domestication were discussed, amongst other relevant theories.

Many of the challenges discussed in the annotations to the practical translation typically occur in the translation of literature for children, and the study thus hopes to make a contribution to research on the translation of literature for children.

Interviews conducted for the purpose of the present study furthermore proved the positive impact of good cooperation between the people involved in a translation project on the final translation product. The resulting translation, meant to impart knowledge and pleasure to the audience, furthermore serves as a translation sample that is intended to entice German publishers to commission a translation of Rode's anthology for the German book market.

OPSOMMING

Die Suid-Afrikaanse skrywer Linda Rode se boek *In die Nimmer-Immer Bos* (2009a), sowel as die Engelse vertaling daarvan deur Elsa Silke, getiteld *In the Never-Ever Wood* (2009b), is in Suid-Afrika met verskeie pryse bekroon. Hierdie erkenning is ’n bevestiging van die gehalte van die antologie en van die vertaling, sowel as van die voortgesette belangrikheid van volksoorleweringe as genre in die gejaagde, moderne samelewing van vandag. Mense maak steeds sin van die wêreld deur stories te vertel, en hoewel die stories wat vandag vertel word meestal handel oor die lewe in die 21ste eeu, word die stories van ons voorouers steeds deur baie mense waardeer.

Hoewel Rode se verhale nie besonder anders as ander volksverhale is nie, verskil haar versameling in dié opsig dat dit ’n mosaïek van kulture en volksoorleweringe van regoor die wêreld is. Die boek is dus een waarby die hele gesin, maar veral jong lesers en luisteraars, aanklank kan vind.

Hierdie tesis ondersoek, deur ’n praktiese vertaling van enkele verhale uit die Engelse weergawe van Rode se boek in Duits, strategieë vir die vertaling van volksverhale vir kinders. ’n Funksionalistiese benadering is gevolg, wat die Europese gehoor sowel as die oorspronklike bedoeling van die skrywer in ag neem. In die lig hiervan is die styl van die skrywer genaturaliseer en, waar moontlik, na die doeltaal oorgedra, terwyl kultuurspesifieke items behou is wat relevant is vir die agtergrond waarteen die individuele verhale afspeel. Hans J. Vermeer se skoposteorie, soos aangepas deur Christiane Nord, sowel as Lawrence Venuti se konsepte vervreemding en domestikering is bespreek, saam met ander relevante teorieë.

Baie van die uitdagings wat in die annotasies by die praktiese vertaling bespreek word, kom dikwels in die vertaling van kinderliteratuur voor. Hierdie studie hoop dus om ’n bydrae tot navorsing oor die vertaling van verhale vir kinders te lewer.

Onderhoude wat vir die doel van die studie gevoer is, het verder bewys gelewer van die positiewe impak wat goeie samewerking tussen die rolspelers in ’n vertaalprojek op die finale vertaalproduk kan hê. Die uiteindelike vertaling, wat bedoel is om kennis oor te dra en genot aan die gehoor te verskaf, dien verder as ’n vertaalvoorbeeld wat Duitse uitgewers hopelik sal aanmoedig om Rode se antologie vir die Duitse boekemark te laat vertaal.

ACKNOWLEDGEMENTS

It was thanks to the support of numerous individuals that I was able to carry on my postgraduate studies, finding their end in the completion of this thesis.

My gratitude goes to my supervisors at Stellenbosch University, Professor Ilse Feinauer and Dr Rolf Annas, for their invaluable guidance and academic advice. Furthermore, I would like to express my thanks to Linda Rode and Elsa Silke for agreeing to meet me and providing me with more information and material than I could have hoped for. Made aware of the significance of transferring the expressiveness of a text written for children into the target language, a publication by BJ Epstein proved to be highly helpful, and I would like to thank her for sending me an electronic version of it. Finally, my special thanks go to my Charlie, who was by my side at all times, my calm anchor and solid rock, as well as to my parents for giving me the great opportunity to study in South Africa, and to all my family for their endless love and support, transcending thousands of kilometres.

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CHAPTER 1: INTRODUCTION

1.1 Introduction

Today's children grow up in a world where distances, country borders or oceans are no longer a boundary to communication, the flow of information, travelling or finding opportunities. It is thus important to introduce children to this open world and provide them with information by offering them literature from diverse sources. Translation is the key for access to alternative literary systems in order to develop an understanding of the values and customs of people in other socio-cultural contexts. The present study aims at providing an insight into the translation of literature, specifically into the translation of folktales, through a practical translation accompanied by annotations on the translation process.

1.2 Back in the Never-Ever Wood

Fairy tales and folktales have been fascinating both children and adults for centuries, and indeed their relevance in today's fast-paced success-oriented society remains undeniable. The topics of folktales range from the ordinary to the supernatural. Some stories focus on nature. They tell about Earth and its animal residents. Human interaction with nature is also a frequent theme. Others illustrate the lives of normal people, their behaviour, the lessons they learned and the difficulties they faced. Tales about supernatural beings that used to walk amongst us constitute a considerable part of the wealth of folklore. In some cultures parents read the tales to their children at bedtime, in others they are performed by the fireside. But across the globe, the memories accompany us into adulthood.

Because of their (potential) unifying effect, folktales as part of folklore continue to be relevant in Africa in particular. Many cultural groups on the African continent do not have a written language, nor the skills or the material available to keep a written record. To them, the spoken word is the primary means to express, hand down and preserve their lore, history, heritage. These are the ultimate expression of the common group

identity. Various forms of oral literature are performed, including tales, myths, legends, poetry and songs. As the oral literature is re-performed or retold, it not only travels over numerous generations, but also spreads across wide audiences. Thus, orality continues to be more influential in many parts of Africa than writing (Kunene, Kunene & Awoonor, 1976:8).

The living tradition of storytelling and the seemingly infinite wealth of stories available have given rise to numerous collections of folklore available in South Africa. Depending on their intended use, narratives have been transcribed, translated or adapted. The collections range from academic publications aimed at anthropologists, folklorists or linguists to collections of oral poetry, novels and children's books.

The children's book *In die Nimmer-Immer Bos* (2009a) by Linda Rode, a well-known South African editor, translator and author of children's literature, is one such anthology. It is not only a selection of the best African folklore on offer, but merges tales from all over the world in one volume, illustrated by Fiona Moodie. Rode, herself a lover and collector of folktales, myths and legends, preserves the folklore by rewriting it, thus making it accessible to young readers. Her book gives a colourful insight into the various cultures, their beliefs and heritage. The narratives include folktales, fairy tales, creation myths, fables, nursery tales as well as poems that have become stories. Each of the sixty narratives is followed by short annotations relating to the tales' originals. Rode (2009b:[i]) puts the tradition of storytelling in a nutshell with an old Afrikaans riddle at the very beginning of the anthology: "Under sunny skies I chop a log, splinters fly to lands of rain and fog"[1]. The riddle expresses the changes tales undergo as they transcend time, space and various forms of media.

Whereas folktales have traditionally been transmitted orally, they are now available in all forms of media. Being presented in print, audio or digitally, they appeal to a wide variety of audiences, which may be a reason for their continued popularity across the globe. Folktales thus seem to be a suitable genre for parents to refer to in order to introduce young readers to foreign mythical worlds. Consequently, a translation of Rode's volume of narratives into German presents itself as a feasible idea.

[1] Afrikaans original: Ek kap 'n blok in hierdie land, sy spaanders spat in anderland. (English translation by

1.3 Problem Statement

The main impetus for translating narratives from Rode's anthology is the desire to increase the availability of Afrikaans children's literature in the German language. The lack of Afrikaans literature in German can probably be explained by the common practice of mostly translating major languages into minor ones, and children's literature is no exception. With a total population of 4,949,410 mother-tongue speakers, Afrikaans can be considered a minor language, whereas German comes eleventh in the ranking of the world's largest languages (in order of population of first-language speakers) (Ethnologue: Languages of the World, 2013). Nikolajeva finds that 80-90% of many countries' translations for children are from English (Nikolajeva, 2011:404). In addition, the majority of those translations are based on books from the United States, whereas very few books from other (mainly) English-speaking countries such as New Zealand or South Africa are translated (Nikolajeva, 2011:404).

As Maretha Maartens and Jenny Robson are the only South African authors encountered in the present research whose children's and youth books have been translated into German, Nikolajeva's assessment seems applicable regarding the German book market.[2] With regards to Afrikaans children's literature translated into German, the number of authors is even lower as Maartens writes only in Afrikaans, whereas Robson writes in English. Thus, Afrikaans literature is more than under-represented on the German children's book market, a matter the present study intends to address. Through an annotated translation of Linda Rode's narratives for a German audience, it is hoped that Afrikaans literature will receive greater exposure outside its country of origin.

The present study investigates how such translation into German may be produced. For this purpose, the effect that communication between author and translator has on a translation product will be examined, and a close source text analysis be undertaken. As theory may aid a language practitioner in his or her decision making, relevant scholars such as Vermeer, Nord, Venuti and Okpewho will be discussed in relation to the translation challenges that may occur in the practical translation of Rode's narratives. This discussion might enable a conclusion to be drawn

[2] One children's book also published in German can furthermore be accredited to Nelson Mandela, namely a collection of African folktales.

on how best to translate folktales, particularly folktales for children, without losing the tales' nationality and character. The results may contribute to further scholarly research in this respect.

The translated tales will be presented to a publisher, which may lead to the commissioning of the translation of Rode's entire anthology for publication in Germany. The children's book will increase the presence of South African and Afrikaans authors on the German book market, and thus make a contribution towards the diversity of the German literary system. As the visibility of African literature increases, more people will become aware of and interested in it. Although Rode's volume of narratives does not only transport Afrikaans culture but numerous other African cultures as well, a German version of her book may trigger readers' interest as well as publishers' interest in literature from that specific part of the world. The commissioning of more translations of Afrikaans, South African or African books may be the result.

1.4 Purpose of the Study

The books of the South African author Linda Rode have won various prizes in South Africa, such as the Via Afrika Literary Award 2010, acknowledging the quality of her work. Yet none of her books has been translated into German. Her highly acclaimed folktale anthology *In die Nimmer-Immer Bos* (Rode, 2009a) was awarded the Alba Bouwer Prize for Children's Literature and the M.E.R. Prize for Best Illustrated Book. Its English translation won the SATI Prize for Outstanding Literary Translation. Consequently, it is a book that promises to be well received in other countries.

The translation of a selection of narratives from Rode's *In die Nimmer-Immer Bos* in the present study constitutes a pilot study for the translation of Rode's illustrated anthology into German. It documents the quality of her uniquely expressive writing style, capable of sweeping young readers away to worlds of myth and magic. It furthermore reflects the nature of her collection, a book likely to enrich the German literary system. In spite of numerous books on African folklore being available on the German book market, Rode's *In die Nimmer-Immer Bos*[3] stands out as it is not limited to one culture,

[3] Hereafter, *In die Nimmer-Immer Bos* stands for *In die Nimmer-Immer Bos* (Rode, 2009a).

but allows a family to find the world's lore in one single book. Moreover, because of the varying levels of difficulty of the tales, the book would be a pleasure for young readers or listeners of all ages to engage with. A translation of Rode's tales into German can thus provide children with knowledge in an entertaining manner.

Through the translation and publication of Rode's anthology, alternative mythical worlds may be passed on to younger readers and the under-representation of both Afrikaans and South African children's books on the translation market may be counteracted. Although a culture's values and beliefs are unconsciously or consciously communicated in any piece of literature, folktales provide a strong case in point for analysis, since they have seldom had the sole purpose to entertain, but to teach a culture's values, customs, morals and heritage, encoded in the stories. Reading narratives from foreign countries can thus particularly widen our frames of reference and foster understanding of cultures different from our own.

1.5 Methodology

Linda Rode has written a volume of folktales in the Afrikaans language. Because of my limited knowledge of the language, Elsa Silke's English translation *In the Never-Ever Wood* provided the primary source text for the German translation in the present study. Since the focus of this study is on Africa, only those 23 tales of the anthology that originate in African countries or cultures[4] were chosen for translation in order to advance knowledge about African literature and lore in Germany. Whereas most European tales, such as those of the Brothers Grimm, deal with the difficulties the characters have to face during their transition from childhood to adulthood, in tales of African origin it is the human interaction with nature and with animals that is dominant (Jenkins, 2004). Rode's tales largely follow suit in embodying this characteristic of African folklore.

The tales of African origin are relatively evenly spread throughout the anthology, with the first source text to be found on pages 45-47 and the last one on pages 225-229 (total of 235 pages). Only the very beginning of the book, with narratives for the very

[4] African as referring to the African continent, i.e. including Afrikaans.

young, does not contain any story of African origin. As mentioned in Section 1.4, the stories evolve in thematic as well as stylistic texture as the collection unfolds.[5] Thus, the translations mirror both the order and evolution of the source tales in the book.

In dealing with this collection of folktales, an attempt was made for the translations to reflect the African identity of the source tales. For this purpose, a functional approach with a focus on foreignisation was initially adopted in a first translation attempt. Translation decisions were made according to the skopos of presenting the foreign African cultures and the respective realms of fantasy and fairies to young German readers.

However, both Rode and Silke emphasise the importance of not only creating an authentic rendering of a source tale, but of producing an engaging text of good aural quality that children will enjoy reading and listening to whilst learning about foreign cultures and fantasy worlds. Moreover, they point out the relevance of reproducing the author's style in translation as authentically as possible. These opinions were clearly expressed in interviews conducted with both the author Linda Rode and the translator Elsa Silke to obtain background information for the purpose of undertaking the translation, such as information on the production of the folktale volume (see Appenices B-E). The Afrikaans original was then consulted to identify its unmediated authorial style (cf. Section 3.5.4). As a result of this analysis and the author's and translator's recommendations, the translation approach was adapted to entail a combination of foreignisation and domestication, undertaken through a revision of the drafts of the German translation.

The present study not only comments on this development through the direct communication with author and translator, but also examines the challenges that occurred during the translation process. The discussion is subdivided into three different categories that shed light on the strategies a translator of folktales for children may apply and illustrate potential solutions to typical challenges.

[5] It should be noted, however, that Rode's book does not allow conclusions and generalisations on the individual cultures on the basis of the tales, as their thematic density and style are results of Rode's rewriting.

1.6 Division into Chapters

The study is divided into six chapters. An introduction to relevant translation theories and concepts is provided in Chapter 2. The chapter not only aims to shed light on the theories of the most notable functionalist scholars (Reiss, Vermeer), on Venuti's concepts of foreignisation and domestication, and on accounts of African scholars (Okpewho, Godwin), but also to critically examine the applicability of the theories to the translation of folktales for children.

Chapter 3 provides the reader with background information on the children's folktales constituting the source text for the translation into German. It tells the story of Rode's *In die Nimmer-Immer Bos* and its creation, exploring aspects such as the collection of the material and the retelling of the tales. Furthermore, the translation into English is commented on, and the effect of the communication with the author and English translator on the present German translation is illustrated.

Chapter 4 presents the German translation of the 23 tales from the English version of Rode's anthology *In the Never-Ever Wood* (2009b)[6].

Chapter 5 identifies the challenges and difficulties that occurred during the translation process. The strategies applied to overcome these challenges are explored and the solutions are put forward through examples from the practical translation. The final chapter summarises the findings of the study and it concludes with suggestions for further research.

[6] Hereafter, *In the Never-Ever Wood* shall stand for *In the Never-Ever Wood* (Rode, 2009b).

CHAPTER 2: LITERATURE REVIEW

2.1 Introduction

Although translation studies is a relatively young discipline compared to other academic disciplines, a number of translation scholars appeared over the last few decades, contributing ideas, concepts and approaches informed by knowledge, skills and perspectives from various fields of study and areas of interest. In the case of this study, functionalism, foreignisation and domestication as well as the views of African scholars on translation formed the theoretical framework. The object of this study, *In the Never-Ever Wood*[7], is an illustrated collection of folktales for the whole family, of which some tales were translated into German as part of the research project. As the focus was on preserving the original character of the tales and on studying their origin and background, the above-mentioned theories provided a suitable framework to study the tales and their translations.

2.2 Functionalist Approaches to Translation

2.2.1 The Cultural Turn

For a long time, translation was seen as a skill rather than a subject worth studying, but when it eventually did come to be accepted as an academic discipline and a field of research in its own right, the influence of linguistics on translation studies was crucial. Translation was regarded as a process of decoding and encoding language elements, with scholars focusing on the linguistic aspects of language and text (Schäffner & Wiesemann, 2001:6). Equivalence to the source text was the yardstick, which meant that the end product was inevitably inferior to the original as the structure, grammar, vocabulary, etc. of different linguistic systems tend to differ. Not taking into account the relevance of the cultural contexts in which the texts occurred, or the situations in which they were communicated, scholars aimed at describing the relation

[7] Hereafter, *In the Never-Ever Wood* will be used to refer to both the English *In the Never-Ever Wood* and the Afrikaans original *In die Nimmer-Immer-Bos*, unless otherwise specified.

between source and target language systems and the differences between the various language systems (Schäffner & Wiesemann, 2001:7).

Especially in the context of folklore and orality, however, content is deeply embedded in the circumstances, and it would hardly be possible to understand a text or performance without seeing it in its socio-cultural context. Duncan Brown (1998:17) states that scholars of oral poetry have only recently started to see the relevance of the culture in which oral art is embedded, instead of focusing solely on either the literary form or the information the content communicated. The realisation that cultural aspects can in fact change the function of a text emerged only later with the text-linguists.

In the beginning of the 1970s, scholars moved away from the word and from strictly linguistic ideas towards addressing the text as a whole and started adopting a more pragmatic translation theory taking account of the cultural dimension. This text-linguistic approach was based on the understanding that it is impossible to understand the content of a text unless one understands the culture and situation in which it is uttered or produced (Schäffner & Wiesemann, 2001:10). Reiss and Vermeer (1984:58) in their book *Grundlegung einer Allgemeinen Translationstheorie* (1984) put this as follows:

> Es ist nicht möglich, Translation als Transkodierung toute simple der/einer Bedeutung […] eines Textes zu verstehen. Translation setzt Verstehen eines Textes, damit Interpretation des Gegenstandes "Text" in einer Situation voraus. Damit ist Translation nicht nur an Bedeutung, sondern an Sinn/ Gemeintes […], also an Textsinn-in-Situation gebunden.
>
> (It is impossible to think of translation as simply transcoding the/a meaning of a text. Translation requires the understanding of a text, and interpreting it in its context. This means that translation is not only bound to meaning on text-level but also to meaning-in-context. [My own translation])

In the late 20th century, more and more professionals also occupied themselves with the theoretical part of their profession and, having the practical experience that many scholars lacked, contributed new and valuable ideas and perspectives to translation research. Whereas the source text had been the point of reference previously, the function of the target text was increasingly focused on. Translators had come to realise that alternatives had to be found to equivalence-based translation theories since they were not workable for professional translators (Nord, 1997c:9).

Especially German scholars further researched the relevance of context, and particularly the purpose and function of the text, which gave this new movement its label 'functionalism'. The functionalist approach signified the cultural turn as well as the shift from a retrospective to a prospective view in translation studies (Schäffner, 2003:7).

2.2.2 Katharina Reiss' Text Typology

Katharina Reiss, a translator with many years of professional experience, was one of these German scholars. She moved away from linguistic theories towards a consideration of the text as a whole when she borrowed Bühler's language function model and developed a translation theory based on text types (Reiss, 1971:162-163). Reiss distinguished between three text types depending on the dominant communicative function of the texts. The classification would then allow translators to determine the appropriate translation method.

The three main text types are 'expressive' for creative, literary texts such as poems and rhymes, 'operative' for texts that intend to trigger certain emotions, thoughts or actions in the receiver, and 'informative' for texts providing the receiver with information and facts about a certain topic, with an additional fourth type being 'multi-medial' texts, a combination of the other types with images, speech and music as in movies or plays (Reiss, 1971:164).

Despite her significant turn towards the text-level, Reiss' approach was still very much based on the classic notion of equivalence: "the aim in the TL [target language] is equivalence as regards the conceptual content, linguistic form and communicative function of a SL [source language] text" (Reiss in Nord, 1997c:9). The functional equivalence in her approach, however, was of a less rigid nature than the equivalence concepts of previous approaches, and the communication aspect became increasingly important. Reiss (1971:160) emphasised that the communicative function the target text served in the target audience should be equivalent to the one that the source text served in the original audience.

However, in reality there are numerous cases where equivalence is not desired – if an adult book is being translated for children, for instance. As the text has to be

rewritten to a large extent, equivalence is not a requirement in this case. Moreover, functional equivalence is often not possible to achieve, as a folktale in translation, for instance, would have to be adapted for the audience from a different socio-cultural background and with different expectations, understanding, knowledge, etc., or for the same audience in a different decade or century.

In the case of folktales especially, a considerable part of the meaning is embedded in cultural understanding. This is particularly applicable in African countries as they are part of an oral tradition. Kunene (In Kunene, Kunene & Awoonor, 1976:5) argues that

> It [oral literature] is a literature which is socialized and has to be performed to be kept alive; people believe in it and use it to articulate the ideology of their society. African society is a communally organized society, and it needs an articulated ideology to survive. […] Oral literature perpetuates the group by reinforcing its unity. Such literature is therefore of far greater consequence in an African society than written literature will ever be in Western society.

A thorough understanding for and knowledge of the socio-cultural context a tale is produced and received in may be required to interpret a tale correctly. Not only in African countries, but also in Western societies folktales were and are used to communicate certain ideologies or life lessons to the people. Depending on the times when the tales were written, certain topics preoccupied authors across Europe, which is reflected in the tales. But although the basic story line of some of our neighbour's tales might at first sight seem quite similar to our own classics, a second, closer look shows that folktales are usually culture-specific (Eisfeld, 2012:5). Text elements can contain hidden or implicit meanings that someone unfamiliar with the culture might not detect, which makes it very difficult to achieve the equivalent effect in a target audience, unless a text is adapted to the target context or all hidden/implicit meaning is made explicit (cf. references to the Amasi bird in 2.4 and 3.2.4.3). Depending on what animal is used in a story, for instance, a certain message is conveyed, with the jackal often being the animal of deception and the snake being a sign of danger. Further examples of text elements also occurring in *In the Never-Ever Wood* that mean more than the obvious are the following: a house representing concealment; the palm tree being a symbol for risk; the chicken being an image of indiscretion and habit (see Lisimba, 1999:158-159 for symbolic meaning of objects). However, even if the meaning of a text has been made explicit, it would be unlikely to have the same effect on the target audience because of people's different socio-cultural backgrounds.

Reiss does understand that equivalence is not always possible. Cases in which functionality is more relevant than maintaining equivalence she considers to be adaptation and rewriting rather than 'translation proper' (Nord, 1997c:9). However, considering today's multicultural, diverse societies, there is a need to produce rewrites in order for texts to be functional and relevant in the eyes of their receivers. Because of Reiss' insistence on equivalence, her text-typology did not have a lasting influence.

Furthermore, her approach is only suitable for texts that fit into one of the text types, but does not take into account texts that are a mixture of two or more text types and it has often been criticised for this limitation (Schäffner & Wiesemann, 2001:10). Her approach might provide guidelines if a text belongs to one specific text type, but not if a text has more than one function. Especially in children's books, a translator would often find a combination of various text types in one text. A children's book would, for instance, have a recipe in it (informative), nursery rhymes and poems (expressive), communicate a certain ideology and the values of a society (operative), and also have illustrations (visual appeal). *In The Never-Ever Wood*, for instance, is an illustrated anthology of tales, myths and magic, thus being operative and expressive in nature as well as being visually appealing. However, in *Grundlegung einer Allgemeinen Translationstheorie* (1984) Reiss and Vermeer introduced a general theory of translation that combined Vermeer's ideas with Reiss' text model and so fits a multitude of different texts (Schäffner & Wiesemann, 2001:15).

2.2.3 Hans J. Vermeer's Skopos

Reiss' German colleague Hans J. Vermeer (In Nord, 1997c:12) was one of the first scholars to argue that the intended function[8] of a translation was the decisive factor to determine the translation strategy for a text. He derived the name for his 'skopos theory' from the Greek word 'skopos', meaning function, purpose or aim. Breaking away from linguistics, the focus of Vermeer's theory was on the prevailing context and pragmatism. The actual use that the target reader would later make of the text was more important to the functionalists than whether or not the target text was equivalent to

[8] Reiss and Vermeer consider function, aim, purpose, intention, skopos, etc. as being equivalent terms. Only Christiane Nord (1997c:28) makes a distinction when she says that the 'intention' is from the sender's perspective who intends to achieve a certain purpose, whereas a reader would use a text with a certain 'function' depending on his or her socio-cultural background.

the source text. To Vermeer (1998:43), "to make oneself understood is more important than to 'faithfully' imitate another text written for other recipients" in a different cultural context at a different time and place. The production of a text relevant to the intended target culture and situation is the aim. Text and language were no longer seen as isolated spoken or written words but as communication acts in context. Vermeer (In Nord, 1997c:12) argues that

> [a]ny form of translatorial action, including therefore translation itself, may be conceived as an action, as the name implies. Any action has an aim, a purpose. […] The word *skopos,* then, is a technical term for the aim or purpose of a translation. […] Further: an action leads to a result, a new situation or event, and possibly to a 'new' object.

On the same note, translation was no longer seen only as a transcoding process, but as a complex activity to be undertaken by competent cross-cultural communication experts whose skills should include not only language proficiency and cultural knowledge but also analytical skills and research skills as well as awareness of and the ability to reflect on their own work (Vermeer, 1989:222). Functional approaches gave translators more creative freedom, on the one hand, since equivalence was no longer the gold standard, but this is not to say that they were free to do whatever they wanted. A language professional would make educated translation decisions based on the results of thorough analysis of the translation assignment and on the analysis of the source text.

To Reiss, the source text was still significant, but this changed in Vermeer's approach and the dominance of the source text as well as strict concepts of equivalence were discarded and now only applied when the skopos called for consistency of function. The previously assumed set relation between source text and target text in the linguistic sense became redundant, and the aim was instead for the intercultural communication expert to produce a translation that functions ideally in the situation in which the audience receives the text (Vermeer, 1989:222-223). Even within the same cultural group, a language professional might have to make significant changes to a text. This would be the case if a text is received in different centuries, for instance, or by different audiences such as adults and children. Vermeer (1989:223) argued that, as every text has a certain function, or skopos, a text could be translated in various ways, given that the skopos called for the respective translation.

To produce a translation that would fit into and function in the target culture's literary system, the skopos therefore first has to be analysed. Being competent professionals, translators would thoroughly analyse the translation instructions and the source text and all other information available to them to determine the purpose of a text (Schäffner, 2003:7).

> What the skopos states is that one must translate, consciously and consistently, in accordance with some principle respecting the target text. The theory does not state what the principle is: this must be decided separately in each specific case.
>
> (Venuti, 2000:234)

Since the contexts of reception might differ extremely, the skopos has to be determined anew in each and every case. Aware of the fact that meaning is not only in the signs, but often embedded, hidden and determined by context, situation and time, the words were seen as only part of the information available to the language professionals. The text was always seen in context, since the situations of receptions might differ extremely and ask for very different renderings of the source text (Nord, 1997c:11-12).

Once identified, the skopos not only determined the translation method and strategy that had to be applied by the translator in a certain case, but it also provided information on which aspects of the source text were relevant for the target culture and therefore had to be translated. At times the skopos might require the language expert to move away from the text, to create an almost entirely new text and make adaptations for the translation to work in the target culture. Information to clarify ambiguities or compensate for losses in translation might have to be added (Harvey, 1998:269; see Sections 5.2.1.1, 5.2.1.2 and 5.2.1.4 for practical examples). At other times, however, a translation close to the original may be called for. The source text was now merely seen as 'an offer of information', 'ein Informationsangebot' (Reiss & Vermeer, 1984), that would be adapted to its target audience, their socio-cultural setting and situation in every respect, also regarding content. Nord (In Nord, 1997c:31) even argues that a text has as many different versions as it has readers, emphasising how relevant it is for a target text to be tailor-made for the respective audience. Therefore, the skopos theory takes account of this aspect and allows for translators to make educated decisions, whilst giving linguistic strategies of substituting source language elements with the corresponding target language elements a lower priority.

Since the contexts of reception might vary widely, numerous skopoi might be suitable for one text. Even in one cultural group, two translations of the same text might be intended for very different situations, which would therefore call for different skopoi. This would be the case if an adult book is translated for adults as well as for children. Consequently, there is never only one translation method that best suits a particular source text. Thus, in the functional approach "a given source text can give rise to more than one 'good' or 'correct' translation" (Hermans, 1994:15). Therefore the relation between the source text and the target text is also different in each and every case, depending on the skopos.

Whether a translation is eventually going to fulfil the intended function, be coherent and fit into the target culture and situation is unpredictable. Functionality is "a quality attributed to the text by the receiver, in the moment of reception" (Nord, 2002b:34) and depends on the receiver's recognition and correct interpretation of the 'function markers' (Nord, 2002b:34) that the producer of the text uses to communicate the intended function. Only if the receiver accepts, understands and considers a piece of communication to be relevant does communication succeed. Only then can a translation fulfil its intended function. All that language professionals can do is to apply their translation competence to the best of their knowledge and ability.

Many scholars distanced themselves from Vermeer as they considered his theory to be too radical. The critics argued that it implied the freedom for translators to move away from the source text as far as they wished and apply any skopos to a text (Schäffner & Wiesemann, 2001:17). Could any text written on the basis of a source text, no matter how different it looked, still be called a translation? Yet all of Vermeer's efforts to convince his colleagues that he had in fact meant 'freedom for', i.e. responsibility, instead of 'freedom from' the source text were in vain.

The question arises of where the line should be drawn. How are we to decide what is a translation and what is an adaptation – and who is to do this? From a strictly linguistic point of view, we might want to distinguish between the two terms. However, many modern versions of classic folktales differ significantly from the stories they are based on. For republications, folktales have been abridged, adapten and rewritten. If a classification were to be introduced, the rewrites could no longer be analysed, observed or be translated guided by Vermeer's theory of translation. They would be excluded from the corpus, although their analysis might contribute significantly to the field of

study. Furthermore, the skopos theory is designed to include all kinds of translational activity in a general theory (Nord, 1997c:12) and the exclusion of a certain type of text would therefore seem to contradict the very essence of the theory.

The reason people would object to adaptations and rewrites is, on the one hand, that they change the original piece of art to a greater or lesser extent. Sometimes this even causes the originals to fall into oblivion, since younger generations might know only the more recent rewrites. Many of today's children or adolescents, for instance, know Walt Disney's fairy tale movies very well and the versions of the tales told in them, but they do not know the original unabridged tales the films are based on.

On the other hand, many people would consider it risky for translators to interpret a text in a particular way and chose specific elements of information to be transferred into the target language. This is based on the fear that someone else might consider those things which the language professional eliminated very relevant in fact. Moreover, meaning is often located not only in the words we read but between the lines and embedded in the context in which a text is received. Our personal filters play a role in our understanding and reading of a text (cf. Rode's changes motivated by personal experience 3.2.4.2). Even if several members of one cultural group would be given the same text, they might understand and interpret it differently (Nord, 1997c:31). Cases of ideological motives being introduced into translations are quite common, be it intentionally at a publisher's or the government's request, for instance, or unintentionally as we are often not aware of our personal ideology. Through socialisation, we are taught certain beliefs and values dominant in our society which are also manifested in the language we use (Puurtinen, 1998:2-3). The translator as an expert mediator should thus be aware of his or her personal cultural lens, as this may avoid the unintentional communication of ideological motives.

Many of the early collectors of African folklore and orality, for instance, were European missionaries, anthropologists and colonisers. But instead of merely collecting the people's tales, their own world views influenced the retellings, which is why African cultures and their people are presented as primitive and child-like in many of the early collections (Jenkins, 2010:26). That was the view commonly shared in Western countries, as many African cultures did not have a written literature and as their poetry and literature did not fit into European schemes. In 20th-century apartheid South Africa, similar ideological tendencies could be seen in literature, with black people being

referred to with the derogatory term 'kaffir' such as in the tale collection *Afrikanische Erzählungen* (1974) by Trümpelmann and Holm.[9]

An expert language professional should therefore be aware and critical of his own cultural filters to be able to produce first-rate translations, fulfilling their function in the target culture and meeting the necessary requirements and expectations. Despite the widespread misconception that interpretation and manipulation are generally negative, literatures in fact often thrive through the influence of a different language, and some translated books turn out to be better than the originals since their translators are true masters of their trade. Vermeer (1989:223) states that

> [t]he point is that one must know what one is doing, and what the consequences of such actions are, e.g. what the effect of a text created in this way will be in the target culture and how much the effect will differ from that of the source text in the source culture.

The skopos theory requires translation professionals to analyse texts, contexts, and translation assignments; it requires them to apply their knowledge, think about translation processes and reflect on their strategies and actions. That way they become more aware of the processes involved in translation, which allows them to optimise their actions, to learn to 'know what they are doing' and develop translation competence in the process (Schäffner & Wiesemann, 2001:21). By changing the role of translators to be more than language experts, functionalist approaches train them to be cultural experts.

To preserve a sense of responsibility to the textual material and guarantee that translators stick to a certain strategy, Reiss and Vermeer present two concepts in their book *Grundlegung einer Allgemeinen Translationstheorie* (1984) that they recommend translators take into account, namely 'intratextual and intertextual coherence'. Language professionals are called upon to produce texts that blend in with the target culture, are intelligible to the receiving audience, and suitable for the situation in which the texts will be used (intratextual coherence). Moreover, there should be a certain relation between source and target text, the nature of which depends on both the skopos and the translator's translation method (intertextual coherence) (Reiss & Vermeer, 1984:109-

[9] Nowadays, the desire to be politically correct is pervasive, but often a cause of debate with regards to new editions of literary works written a number of years ago. Terms perfectly acceptable back then may be considered politically incorrect and offensive today. In Germany, Otfried Preußler's well-known children's book *Die kleine Hexe* (1957) recently gave rise to a debate on racism as a result of which the publisher replaced the term 'Negerlein' in a new edition (Freund, 2013). The classic American novel *The Adventures of Huckleberry Finn* (1884) has previously led to similar debates.

115). Both these coherence concepts are subordinate to the skopos, with intertextual coherence being subordinate to intratextual coherence.

Apart from criticism of his theory as being too radical, Vermeer's theory was also criticised by scholars who argued that not all communication had a purpose (Vermeer, 1989:224). When greeting someone or when writing a poem to express one's feelings, for instance, a person might not have a certain intention in mind but just do it out of habit or impulse, respectively. Many works of literature in particular were written by their authors out of a need to express themselves rather than for any particular purpose such as financial gain. However, Vermeer (1989:224) emphasises that this criticism is based on a misunderstanding of his theory. He clarifies that the actions themselves are not intentional, but the people who receive them or observe them perceive them as having a certain purpose or intention. It is not the creative author, but the observer who attributes intention to a text. Only when it comes to other steps in the publication process of a book, such as editing, translation, etc., moving away from the creative act and writing as art, can one definitely speak of actions with a certain purpose. Although Reiss and Vermeer dealt with the concepts intratextual and intertextual coherence (see above), criticism of the theory as allowing too much freedom could be silenced only once Christiane Nord further developed it by introducing the concept of 'loyalty' (2.2.4), which made the translator responsible to all communication partners involved.

Vermeer's theory raised further criticism as many scholars doubted that the theory would be useful for cases in which the specific properties of source texts were crucial and the preservation of the original character was the aim, such as in literary translations (Vermeer, 1989:228). Since Vermeer spoke about the source text merely as an 'offer of information', the theory was misperceived as not agreeing with literary translation in which the source text has authority. However, as mentioned earlier, if required because of the skopos, a translation close to the original is just as legitimate as any other translation for a different skopos.

2.2.4 Christiane Nord

Christiane Nord further developed and improved the skopos theory by adding onto it and building up the weakest and most criticised aspects of the theory. Nord (1991a:93) argues that the initiator, who might be a publisher, or the author himself, for instance, commissions the translator to do a translation and decides on the skopos. The translator would find the skopos in the translation instructions, which Nord termed the 'translation brief'. This translation brief is a set of instructions and guidelines compiled by the initiator, who would like the target text to have a certain function for the audience. It contains information on the translation job such as the intended function, receiver, time and place of reception, medium, etc. (Nord, 1991a:93). The more information it contains, the easier it is for the translator to decide on the appropriate translation strategy.

In real life, however, translators often receive very little or no information at all along with the plain text or document. In this case, they can try to get in touch with someone who would be able to answer questions. However, in a time when many translators work through agencies and are not directly in touch with their clients, this can prove to be a challenge. If there is no information available, translators have to trust their experience and competence to decide which translation strategy a certain type of text calls for, what audience it is likely to be intended for, etc.

Nord (2002a:49) furthermore developed a set of questions to assist the translator in the analysis of a source text (or target text) with regards to the original intention of the sender. The questions concern extra-textual as well as textual characteristics and include aspects such as who transmits, to whom, what for, through which medium, where, when, why. In formulating answers to these questions the target text skopos would always be kept in mind. The comparison of the translation brief with the results from the source text analysis would allow the language professional to determine the degree to which the sender's intention is consistent with the target situation and identify the areas where changes would have to be made (such as content, language).

During the translation process the language professional constantly 'loops back' (Nord, 1991b:38) and forth between the source text analysis and the target text skopos. That way, the translator will be able to create a target text that is relevant to an audience in a different socio-cultural setting. The source text analysis helps the

translator to make educated choices regarding the necessary adaptations. Nord (Nord, 1991b:37) argues that "if the translator has succeeded in producing a functional text conforming to the initiator's needs, the target text will be congruent with the TT (target text) skopos". Translation is not seen as a linear transcription process, but as one that involves considering, reflecting, analysing, comparing and potentially changing a decision made earlier to produce the best product possible (cf. Section 3.5.5). As opposed to achieving functional equivalence as in Reiss' approach, the prior aim was to produce a translation that would fulfil functions compatible with the sender's intentions (Nord, 1997c:92). With the introduction of Nord's looping model, views about translation changed, as did views about the role of the translator, which will be discussed at a later stage.

Nord (1997c) furthermore classified what she called translation problems. Attention needs to be drawn to the fact that these do not refer to difficulties arising from the varying degrees of translators' competence, but to challenges occurring because of structural differences between languages or different conventions in the receiving cultures, for instance (Nord, 1997c:64). A translator can identify the potential challenges a priori, act accordingly and thereby avoid making mistakes during the actual translation process.

Nord made a distinction between the following challenges: 'pragmatic translation problems' occurring because of different contexts, situations, time, place of reception; 'interlingual translation problems' because of the different structures of languages, different syntax or vocabulary; 'cultural translation problems' that are due to culture-specific conventions such as expectations for greeting formulas or certain genres; and 'text-specific translation problems' that might have to do with linguistic devices occurring in the source text (for the theory see Nord, 1997c:66; for practical application see Chapter 5.1). Malawi scholar and writer Boston J. Soko (1986) also classified translation problems, but focused on the difficulties that occur when translating African oral literature into European languages (see Section 2.4).

Vermeer's theory had been criticised as being too radical. Thus, Nord (1991a; 1997c) added the ideas of 'loyalty' and 'convention' to it. Her intervention made the theory more acceptable. Unlike the notions of 'faithfulness' and 'equivalence', which refer to linguistic units, 'loyalty' relates to the relationships between human beings. Nord (1991a:94-95) argues that it is a principle that makes translators equally responsible to

all the communication partners involved in a translation process, such as source text author, initiator, receiver and the receiver's culture, and requires translators to consider the conventions in the respective groups or cultures and the resulting expectations. Since translations are more often than not read as the truth and fact, this was an ethical principle long overdue and crucial for translators to implement in their work.

The interests and expectations of people involved in a communication situation might differ drastically as a result of different backgrounds but the translator as a mediator, a language expert and culture expert needs to be able to master the challenge of reconciling them. Clients might have ideas about the function of a text, expectations regarding a specific genre, good style or translations in general, etc. that differ drastically from those of the receivers. The translator then has to "consider the conventional concepts [of translations], since they determine the expectations of his (her) partners from the translated text" (Nord, 1991a:95). By these conventional concepts or conventions, Nord referred to generally accepted practices regarding language use or behaviour in communication situations that are highly culture- and time-specific. Acquired through socialisation, conventions are not stipulated in writing and they are non-binding, nor are they as important as respecting the principle of loyalty when translating, but they are nonetheless highly relevant to be considered by a translator, since the receivers might otherwise not understand the meaning attached to our words (Nord, 1991a:96). Since being a loyal language professional requires taking the dominant conventions of the language, culture, community or company of one's communication partner into account, the critics' arguments that any text could be produced under the skopos were addressed.

The functional approaches with Vermeer's skopos theory and Nord's additions made the ultimate responsibility for the translation work shift to the translator. Translators were now seen as mediators between two cultures or two communication systems, whose members would not understand each other without the language expert stepping in to facilitate communication. Translators are not only respected language experts, but also know much about the cultures they deal with in order to produce high-quality translation products that fulfil the intended function and are recognised as being part of the target culture's system. Although translators work with due respect for all communication partners, apply their knowledge, do research and, if necessary, consult others, they are the experts making the final decisions regarding translation method and strategies, and do not let themselves be dominated by the (at times) uninformed ideas

of a client (Vermeer, 1989:222). The functional approach recognises language professionals as the most important agents in the communicative process of translation.

In this approach, the perspective changed and the focus shifted from the source text to the target text in the culture of reception and the intended situation. The skopos now determined the translation method and linguistic and textual equivalence were rejected. In the previous approaches, the relation between source and target text was considered to be linear, and linguists and text linguists had a very rigid view of the ST–TT[10] relationship, focusing only on the linguistic differences between the two languages (Nord, 1997c:7). This, however, changed with the functional approach. The skopos contained in the translation brief now determined the translator's approach to handling a translation. Thus, the type of relationship between source text and target text, just like the language professionals who deal with the texts and the audience reading the texts, is distinctive and can vary in accordance with the skopos.

Many people criticised Vermeer's theory, saying that it implied that the "end justifies the means" (Nord, 1997a:47), that minor evils were justified if they served the final translation product, and they misunderstood it as meaning that translators could do anything with a text, as they were the ones who decided on the skopos determining the translation strategy. Nord's and Vermeer's functionalism, since it improved the status of translators by acknowledging their role as experts, naturally increased the translators' responsibility in the process. They were called upon to consider the expectations and conventions of all other communication partners involved and to be aware of the possible consequences of their own decisions.

By introducing the concepts of loyalty and convention, the translation brief as well as the set of questions for text analysis, Nord addressed the major criticism against the skopos theory and the theory thereby became more acceptable again for translators and translation scholars. Furthermore, Nord (1991b:36-37) once again emphasised the relevance of thorough analysis of the source text (as well as the translation brief) in order to determine the suitable translation strategy which would allow the production of a purposeful target text. This took the wind out of the sails of those scholars who had criticised Vermeer's description of the source text as an 'offer of information' and mistook the theory as not being appropriate for translations paying tribute to the original text.

[10] Source text – target text.

Translation theory was often seen as a discipline not compatible with translation practice. Although this might seem absurd, as one would think that the theoretical part of a discipline should always have the purpose not only of analysing and documenting, but also of supporting and facilitating its practical implementation, previous translation theories were mostly disregarded by professionals, as they did not consider them to be practicable. The functionalist approach, however, opened up translation studies by moving away from strictly linguistic concepts to include all translation strategies and regarding them as valid as long as they served the intended purpose of the respective target text.

Even literary translation, which had initially not been regarded as a field to which the functional approach could be applied, was embraced by functionalists, and by Christiane Nord in particular. In *Translating as a Purposeful Activity: Functionalist Approaches Explained* (Nord, 1997c), she deals with the differences between literary and non-literary texts, and explains how functionalism can be applied to the translation of literature. Unlike non-literary texts, literary texts describe a world that exists in the mind of its creator and, if well written, in the mind of the reader (Nord, 1997c:80).

To a varying extent, the world in a book resembles the real world its author lives in. As this world is culture-specific, translators have to be aware that not only the signs embedded in the text, but also the style might not be the same elsewhere and fail to have an effect on the audience (Nord, 1997c:88). When writing about and describing an imaginary world, authors do not write for a specific communicative purpose, but rather out of impulse, to express their feelings or to motivate reflection, for instance. They do so using language that can be more creative and sophisticated than the language and style we use in everyday communication or simply very different from it.

Which of the texts we consider to be literature, however, depends on our expectations based on our previous knowledge and experience of literature, and on the dominant norms in our society. Nord (1997c:80) argues that literary texts are expected to be aesthetic and expressive, but as these terms are relative, and a matter of taste, it is the readers who decide whether a piece of writing is literature to them or not. Yet another relative aspect is how we read and interpret a literary text. Scientific texts have to be explicit and unambiguous. Literary texts, on the other hand, are often intentionally ambiguous and open to interpretation which might lead to the conclusion that a translation only represents one possible interpretation, the translator's interpretation

(Nord, 1997c:85). Moreover, this 'interpretation' is expected to be a good literary work in itself as well, putting a lot of pressure on literary translators. As mentioned earlier, many scholars have also doubted functionalism's usefulness for literary translation, arguing that it does not have a specific function (2.2.3). But although a literary text might have been written without a purpose in mind, a translation of a literary text is aimed at a target audience, which provides it with a purpose.

All of these characteristics of literary texts and the immanent challenges for the translator lead Nord to present a skopos-oriented solution in the following suggestions:

> *Interpretation*
>
> *Skopos* suggestion 1: *The translator interprets the source text not only with regard to the sender's intention but also with regard to its compatibility with the target situation.* […]
>
> *Text Function*
>
> *Skopos* suggestion 2: *The target text should be composed in such a way that it fulfils functions in the target situation that are compatible with the sender's intention.* […]
>
> *Cultural Distance*
>
> *Skopos* suggestion 3: *The text world of the translation should be selected according to the intended target-text function.* […]
>
> *Text Effect*
>
> *Skopos* suggestion 4: *The code elements should be selected in such a way that the target-text effect corresponds to the intended target-text functions.* […]
>
> (Nord, 1997c:92-93) (emphasis in original)

A few examples from *In the Never-Ever Wood*, Silke's English version of Rode's anthology, will show how Nord's suggestions can be applied by the translator. Regarding the first aspect, I am recounting Rode's experience when compiling the book. Although this does not concern the translation process, I suppose a translator might be faced with a similar dilemma. Rode had planned to include and already rewritten a story called "Schlauraffen Land" (also known as Cockaigne). It is a story about a land of plenty, of milk and honey with food in abundance. She soon realised, however, that such a story would not be appropriate in a book mainly aimed at readers of a country where so many children and people go hungry and thus decided not to include it (Rode, 2012b:5). In a different country with a different socio-cultural setting, this might not have

been a concern and a story like “Schlauraffen Land” would have become part of a folktale collection. Rode, however, considered the source text, but then decided that it was not compatible with the situation of her South African audience.

In order for the text function to be compatible with the intention of the sender, the translator first has to find out about the text function in the source culture. An educated decision then has to be made regarding the translation strategy to be used to achieve a compatible function in the target culture. Nord (1997b:49) distinguishes between documentary and instrumental translation. Whereas documentary translations would provide the reader with information about the source culture and certain aspects of it, an instrumental translation would fit seamlessly into the target culture, with readers not being aware that they are reading a translation, and fulfil a purpose in a communicative situation. A translator often has to apply both strategies in the same text.

Rode’s tales were generally approached from a documentary perspective as the author’s intention was to introduce children to folklore from all over the world and thereby give them “a wider window on the world of folklore” (Rode, 2012b:2). However, at times it was necessary to apply an instrumental translation strategy as in the tale about a hippopotamus whose name nobody knows (cf. German target text in Section 4.2.18; source text in Appendix A). The other animals have to guess its name and come up with fantasy names. The names are funny nonsense names such as Baobabbehind and Thunderthighs which have a high aural quality through alliterations and rhyme. Some we might associate with a big, bulky creature like a hippopotamus. If directly translated, however, the rhythm and rhymes are likely to get lost, and the names would no longer read and sound well; they would no longer amuse the reader and young listener. Therefore, names had to be found that had a similar effect on the German reader (see translation of names in Section 5.2.1.3; cf. also 3.3.3). In such cases, translators apply their creative writing skills to find suitable alternatives for the target text.

Regarding text effect, a look at the opening and closing formula of the Ghanaian tale “The Magic Palm Tree” (Rode, 2009b:225-229) is interesting. The tale ends with a certain formula, a characteristic of Ghanaian tales giving an insight into the Ghanaian storytelling tradition. Although English-speaking readers in South Africa would not be familiar with this formula, the translator of the English version decided, in keeping with the spirit of the author, to preserve this formula instead of substituting it with the ending

common in English folktales "…and they lived happily ever after". Studies show, however, that the opening and closing formulas also common in Malawi and Rwanda, for instance, often get lost in transcription or translation (Porter, 1995:229-230). Especially in the days of colonisation, non-Western literature was often forced into European moulds and not considered as something worth preserving in its original form, which was the reason for many typical cultural characteristics being removed from the tales. As opening and closing formulas of some kind are a characteristic of many folklore traditions, however – also of the Germany tradition with "Es war einmal…" and "Und wenn sie nicht gestorben sind, dann leben sie noch heute" – the preservation of the original Ghanaian formula does not alienate the target audience as they are able to associate something with it (cf. 3.2.4.3).

Nord's suggestions show that, although literary translation might seem like an art to some, functionalism does provide some useful practical guidelines to the literary translator as well. As the skopos determines the translation method and strategy, aspects of all translation approaches were embraced in the functional approach. Functionalism can be used for any type of translation, be it word-for-word translations or creative, instrumental translations, as long as the purpose requires it. Unlike translation models based on equivalence, it was a "pragmatic, culture-oriented, consistent, comprehensive, 'anti-universalist', practical and expert model" that is suitable for the "needs of professional translation in a modern society" (Nord, 1997a:45).

2.2.5 Concluding Remarks

Although Reiss' text-type model was still equivalence-based, it was a significant step away from previous linguistic translation theories as it focused on the communicative function of a text, which paved the way for functionalist translation approaches.

The relevance of the communicative functions she emphasised in her model were incorporated and developed by Vermeer in that he made culture the central point of reference of his theory, rather than text. The skopos theory marked a break with strictly linguistic theories that had attributed high significance to the source text. The

source text was now merely seen as an 'offer of information' helping in the production of the target text.

A text's function as well as the context, communicative situation and receiving audience in the target culture came to be central to the scholar's and translator's focus. The translator, whose role had changed to that of an intercultural expert capable of bridging language gaps as well as cultural gaps, was to analyse the assignment carefully, identify the skopos and apply her/his skills and competence to produce a target text fulfilling the intended function in the target culture. The successful reception of a text in the target culture was thus the parameter in judging translations.

The introduction of Nord's concept of loyalty, relating to a translator's responsibility towards the people involved in a translation process, could furthermore silence concerns that Vermeer's theory allowed too much translatorial freedom from the text. The set of questions, the looping model and her classification of translation problems provided the translation professional with convenient tools to adopt or refer to.

2.3 Domestication and Foreignisation

2.3.1 Introduction

With numerous other disciplines such as cultural studies influencing translation studies, the opinion has become accepted among translation scholars that texts do not have only one meaning that would be valid universally, but that the meaning of signs differs according to setting, time, place, context, ideology, etc. Functionalism therefore requires a translator to consider different settings and people involved in the act of communication, as well as to thoroughly analyse the source text and translation brief, and reflect on their translation strategies. This would allow the training of translation experts who know the effects of their actions, and can decide what strategy to use for which skopos (cf. 2.2.4). When it comes to those strategies, however, scholars need to look beyond functionalism for information, advice and scholars' opinions on how to deal with texts.

In order to make texts fit a specific target audience language professionals have long been adapting them to the cultural circumstances in a country or region at the

particular time of the translation. Especially with regards to folk tales and fairy tales, there seems to be no end to rewrites or retranslations of famous classics such as Hans Christian Andersen's, Charles Perrault's and the Brothers Grimm's folktales.

Texts are often lexically, syntactically as well as culturally assimilated to please the target audience, a strategy Venuti (2004:1,5) refers to as 'domestication', and laments the long-established tradition in English-speaking countries where only fluent, easily readable translations are considered acceptable. Alternatively, translators can choose to preserve elements foreign to the target audience, a translation strategy he termed 'foreignisation' (Venuti, 2004:20). Aware that they are reading a translation, readers would be brought closer to the original text. By preserving foreign terms and concepts, they can be educated about the culture, time, context and setting of the source text (cf. 2.4).

2.3.2 Lawrence Venuti and the Translator's Invisibility

Among various translation theorists who have addressed the concepts 'foreignisation' and 'domestication' – including Juliane House with overt and covert translation, and Nord with instrumental and documentary translation – the American-Italian translator and translation scholar Lawrence Venuti has probably addressed them most extensively. He coined the terms 'domestication' and 'foreignisation', which also play a major role in his theory detailed in his work *The Translator's Invisibility: A History of Translation* (2004). But he was by no means the inventor of the two strategies.

There is evidence that domesticating strategies had already been in use in Roman times (Venuit, 1998:240), and thought about and discussed by scholars ever since. Two significant scholars in the beginning of the 19th century in this context were Johann Wolfgang von Goethe and Friedrich Daniel Ernst Schleiermacher. Whereas Goethe considered it most natural to domesticate and move the source text towards the reader, Schleiermacher saw foreignisation as being the one and only translation strategy (Albrecht, 1998:74-75), a view that Venuti shares, which leads to the assumption that he was mainly inspired by Schleiermacher's theory. Another translation theorist influencing the American-Italian was the Frenchman Antoine Berman, who discussed the differences between languages and issues on how translation tends to

reduce and disregard the 'foreign' (Venuti, 2000:219). Based on these scholars' theories, Venuti developed his own ideas, entirely rethinking translation and translation studies in the publication mentioned above.

He is one of the theorists approaching translation from a cultural, ideological and political perspective, and adopts the view that the socio-cultural characteristics of the various cultures involved in a translational or communicative process have to be taken into account, respected and retained to acknowledge cultural difference (Venuti, 2000:340-341). Venuti (2000:ix) distances himself from traditionally empirical and still linguistically-oriented translation studies and focuses on the practicalities of translation by working with case studies, drawing his conclusions from history and his experiences of the real-life situation and status of translators.

Mainly outlining the situation in the Anglo-American world, his work is a discussion of the history of literary translation and translators from the 17th century onwards. He points out and is critical of the fact that translation has been dominated by the domesticating strategy and, despite repeated efforts at resistance, Anglo-American beliefs and ideologies keep being reinforced. With the help of case studies, he offers and exemplifies new non-empirical methods for the analysis of translations. However, his main intention is to "call [translators] to action" (Venuti, 2004:307) and encourage them to resist domestication and the dominance of fluency, and instead use foreignising translation strategies, preserving the 'foreign' elements of the source text in translations.

It is important to note that domesticating and foreignising are not synonyms for free and faithful respectively. Free and faithful are terms reserved for linguistic phenomena, and when translating faithfully, a culture-specific term, for instance, would be translated directly into the target language. Domestication and foreignisation, however, go far beyond linguistics and are comprehensive translation strategies also taking into account text types, genres, as well as cultural differences encoded in the texts. Working with these dichotomies, a translator might retain the foreign term, but add an explanation, as Rode did in *In the Never-Ever Wood* regarding the term 'amasi' in the following sentence: "I'll see that you always have amasi in your house. Thick, creamy sour milk"[11] (Rode, 2009b:104). As translations cannot be reduced to their linguistic level, Venuti (2004:2-3) calls for seeing the intricacy of the act of translation and the recognition that translations deserve acknowledgment as original texts. This is

[11] The explanation is present in the Afrikaans original and was not inserted by the English translator.

also in line with the functionalist view of translation as being not only an activity of decoding and encoding signs, but one that requires the expertise of a cross-cultural communication specialist.

The title of Venuti's famous book *The Translator's Invisibility: A History of Translation* (2004) is descriptive of the situation and work of many of today's translators. Translators tend to be invisible as translations nowadays are often expected to read fluently and to be idiomatic in the target language. Venuti (2004:2) laments this "dominance of fluency". Foreign words, peculiarities and concepts unknown in the target culture are not desirable and have to be eliminated. The translator has to make an effort to rewrite the source text in a way that makes it fit the dominant expectations, norms and beliefs of the receivers' language and culture. As people do not want to know that they are in fact reading a translation, the "illusion of transparency" (Venuti, 2004:1) is created by applying the translation strategy of domestication, which is the dominant strategy in Anglo-American cultures. A text is considered acceptable by readers, critics and publishers alike, and viewed to have been translated well if it sounds as if it had been written by a mother-tongue speaker of the target language and represents the essence of the source text (Venuti, 2004:1).

The better a translator performs and meets this expectation, however, the more invisible he or she inevitably becomes, with the result that their achievement is often ignored by critics, for instance. The translations are not read as translations but like any other piece of literature in the target culture and also compared to them which, unless they comply perfectly with the genre conventions of the target culture, often leads to their being relegated to a marginal position in the literary system. Venuti therefore strongly suggests resisting the dominance of fluency and appeals to translators not to remove differences but to retain them.

> Translation is a process that involves looking for similarities between languages and cultures — particularly similar messages and formal techniques — but it does this only because it is constantly confronting dissimilarities. It can never and should never aim to remove these dissimilarities entirely. A translated text should be the site where a different culture emerges, where a reader gets a glimpse of a cultural other, and resistancy, a translation strategy based on an aesthetic of discontinuity, can best preserve that difference, that otherness, by reminding the reader of the gains and losses in the translation process and the unbridgeable gaps between cultures.
>
> (Venuti, 2004:306)

Hoping that this would contribute to the acknowledgement of cultural difference and increase respect for the translator's work, he emphasises that translations should be fully respected, judged independently of the source text and read "in their own right" (Venuti, 2004:256).

Venuti (2004:6) states that the lack of respect for translators' work is also the result of the individualistic view of authorship and the failure to give legal protection to translators' authorial activity. Translators are on the margins of authorship as they are viewed as only 'copying' the work of the original authors and their products are considered as 'second-rate' only. But is it not translators who allow an author's literary works to travel beyond national borders, to become known and loved elsewhere? It is thanks to translators' excellent work that authors win worldwide fame for their books. They make a significant contribution to and play a major role in any literary system. It would therefore only be fair to fully respect translators as authors as well as to respect their products, and to give them legal protection.

Domestication does not only concern the translation strategy; it also influences the choice of texts selected for translation. Venuti (2004:17) claims that clients commissioning translations would only select foreign texts suitable to be turned into fluent, easily readable translations. As such, texts impossible to be reproduced with the linguistic means of the target language would not be translated, nor would the literature resisting the dominant belief system and ideologies, or the literary canon of a country. By preventing the introduction of new concepts and genres into a culture through selective translation, a literary system cannot evolve, and the dominant canon as well as the dominant values are further reinforced (Venuti, 2004:15).

These ethnocentric tendencies can also be identified in the history of African orality and folklore. In early times, the Western world tended to force African narratives into European moulds and assimilated the tales to their norms instead of respecting them for what they were (Porter, 1995:229). Oral characteristics were removed from the tales to reassure European readers. Furthermore, content may have been deleted that the collectors did not consider significant or appropriate for their audience's ears. It was also assumed that not only the collectors but also the narrators tailored the tales to satisfy the early missionaries and anthropologists, and only told them certain tales they thought the Europeans would enjoy. Those they did perform are likely to also have been

influenced by the way that they wanted their cultural group to be perceived by the colonisers. Porter (1995:229) describes this tendency of self-censorship as follows:

> […] African authors seek to dignify their culture through a pervasive selection, modification, and censorship analogous to the secondary elaboration that removes what is chaotic and immoral from the remembered accounts of dreams. The folktale that you observe in written form has always already been distorted. To forget this fundamental principle leads to an artificial, sanitized version of culture.

In the light of this, it would be even more important to encourage diversity in literature and see translations and the new life they might breathe into a literary system as something positive and innovative rather than as a threat to our language. Just like their authors, books differing from the norm should not be 'discriminated against' either. Along the same lines, there are in fact numerous proponents in literary translation studies such as José Lambert, André Lefevere and Theo Hermans (Lefevere, 1992; Hermans, 1985) who share the opinion that translation inevitably entails the manipulation of literature as translators adapt texts to the various communicative situations they are received in.

Venuti, however, rather than simply accepting this fact, criticised the extreme translatorial manipulation in the service of fluency. He dismisses domestication as being an "ethnocentric reduction of the foreign text to target-language cultural values" (Venuti, 2004:20) as the source text is abandoned when adapting it to target language values and linguistic norms. The result of domestication is ignorance and concealment of linguistic, social and cultural differences of the source culture. Foreignness is suppressed and eliminated by imposing the domestic conventions and values on the source text.

Certain characteristics of a storytelling tradition, for instance, are more often than not absent in today's written tale collections as well as in their translations (Porter, 1995:230). In many African cultures, a narrator and her/his audience interact with each other during an oral performance in the form of questions and answers. Based on this interaction, a tale would be tailor-made for the audience and a specific place and time. Moreover, set introduction and termination formulae are an essential part of a tale in many African cultures. These 'foreign' characteristics have mostly been omitted from the modern, European versions. Linda Rode, however, preserved some introduction formulae in her folktale collection such as "Dicky-dicky-dory, come listen to my story […]

Dicky-dicky-dory, I'm halfway through my story […] Dicky-dicky-dory, and so ends my story" (Rode, 2009b:29-32) (cf. 3.2.4.3).

Things inevitably get lost in transcription and translation because texts are adapted to different contexts and audiences. Particularly when translating minor languages into major ones, the foreign is often eliminated and the works are pressed into the dominant mould to create fluent texts that are not recognisable as being translations. Smaller languages and cultures, on the other hand, are more open and susceptible to outside influences and literatures. Either way, the norms and values of major cultural groups such as the Anglo-American would continue to spread. The diary of Anne Frank is a well-known example of a book that no longer exists in its original version as a result of the manifold changes made by both the author herself and by early editors such as her father as well as by publishers and translators (Lefevere, 1992:59ff.). Venuti (2004:15) also considers translation to be a violent reduction and rewriting of the source text, as it frequently demands interpretation since language professionals would often have to decide on one meaning of a word that has various meanings in the source language.

Venuti furthermore addresses the economic, political and ideological aspects that play a role in translation that many translation scholars do not take into account. The role of translators in the publishing industry is minor. The language professionals are constrained by numerous factors and people, and often submit to dictation or certain guidelines and restrictions imposed on them as they depend on the money earned from what is considered an acceptable translation in a system where fluency dominates. Because of the low fees translators receive for their translations, they compete for assignments and for the benevolence of publishers, reviewers, etc. (Venuti, 2004:12). Resisting the system may cause someone to struggle to find assignments.

Although functionalism presents the translator as the intercultural communication expert uninfluenced by clients' at times erroneous ideas, Munday (2001:145) points out that the reality is often quite different. Translators' methods are often decided on by the people commissioning the translations, who also select the texts to be translated. Not only the readers' expectations, but also the publishers', the sales agents' and the reviewers' expectations have to be met. As reviews are so powerful in determining the success or failure of a work, once a canon has been established, publishers are rather reluctant to take on experimental, non-canonical translations, as they do not want to risk

a negative reception of a work. To support this argument, Venuti (2004) lists numerous excerpts from reviews judging literary works by their fluency and condemning the lack of it. The powers within the publishing industry thus have an economic interest in maintaining and enhancing the dominance of fluency and domestication.

Apart from the influence exerted by the publishing industry, the dominant forces of a culture also constrain translators. When a translator is domesticating texts, elements can be introduced or eliminated and censored for ideological and political purposes, depending on what the desired effect is (Lefevere, 1992:17). Domesticating a translation can therefore be a highly powerful instrument in enhancing or consolidating the belief system and values of a culture, or for communicating political interests, for instance, in support of the dominant powers, such as governments and other politically or socially active institutions, which would not want the status quo to be changed (Venuti, 2004:150-151). In some cultures dissident authors or translators take the risk of being censored and even prosecuted if they do not obey the 'rules'. If their works are published after all, the reviews might be exceedingly bad and the translations as well as the resistant translators remain on the margins of canons and authorship. In the times of colonialism, for instance, translations of African literature and orality would consciously have been manipulated to stress and confirm the European image of African cultures and to consolidate the colonisers' superiority over the colonised.

Venuti aims at making translators visible and changing the status quo of the dominant ideology of the target culture being imposed on the translated text. He therefore regards resisting domestication and applying instead a foreignising strategy as an effective tool against the prevailing canon of fluency, and for bringing about change and heightening the translator's visibility (cf. 2.4 for African scholars' endorsement of what Venuti calls foreignisation). Linguistic and cultural differences are retained when working according to a foreignising approach. As the translator does not adapt the source text to the norms dominating the target culture, he or she becomes visible. The cultural and linguistic codes prevailing in the readers' culture are disturbed and they can clearly see that the text is a translation (Venuti, 2004:20). Friedrich Schleiermacher, who was also a proponent of foreignisation, put it very simply by saying, "der Uebersetzer läßt den Schriftsteller möglichst in Ruhe, und bewegt den Leser ihm entgegen"[12] (Schleiermacher in Albrecht, 1998:74). In his case studies, Venuti (2004)

[12] The translator leaves the author in peace as much as possible, bringing the reader closer to him (literal translation).

presents the use of archaism, heterogeneous discourses, calques, dialect, annotations, fragments, etc. as characteristics of foreignisation strategies that would all result in a non-fluent text.

According to Venuti, domestication and the resulting fluency have an enormous influence on literature. In domesticating translation, the dominant domestic values are inscribed on the foreign text, giving the major cultures a certain hegemonic power. This is the reason why Venuti considers foreignising translation as worth aspiring to in order to resist this power. In his opinion, a planned, strategic intervention could be as effective as changing the imbalance of exchange between Anglo-American cultures and the other cultures, and so reduce the dominance of fluency and transparent discourse (Venuti, 2004:20). Not only could it equalise the unequal power relations between the world cultures, but also curb the continuous spread of Anglo-American values.

Venuti considers the dominance of fluency to be exclusively an English-language phenomenon. What he does not take into account, however, is that English has the third largest population of first-language speakers in the world after Chinese[13] and Spanish (Ethnologue: Languages of the World, 2013). Because of the number of English speakers, English is and will remain an influential language, and resistance and foreignising translation strategies are unlikely to make a difference and change the situation. There are many countries in Africa as well where English, having been the language of the colonisers, might not be the people's mother tongue, but is certainly a language they grew up with and are very familiar with. Some African authors such as Chinua Achebe even chose to write in English. Not only in Africa, but all over the world English is spoken as a second language by millions of people. The imbalance of influence of the language and culture that Venuti criticises therefore has to be seen in a wider context. Moreover, domestication is also practised in certain genres such as children's literature in many other cultures and is not necessarily a phenomenon exclusive to English-speaking countries.

In terms of different genres, Venuti's domestication/foreignisation theory is furthermore a generalisation insofar as he does not consider the fact that different strategies have to be applied for different genres. He discusses only the field of literary

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[13] Chinese herein refers to "multiple, closely related individual languages that are deemed in some usage contexts to be a single language" as defined by the ISO 639-3 standard and termed 'macrolanguages' (Ethnologue: Languages of the World, 2013).

translation, based on his reasoning that this field has apparently yielded innovative ideas for years and has been setting the standards for other fields of translation, such as technical translation (cf. Venuti, 2004:41). However, it seems quite unreasonable to use the same strategy for the translation of a love poem and the translation of a technical manual. By focusing on literary translation, Venuti does precisely what he himself criticises in other translation theorists such as in Matthew Arnold (cf. Venuti, 2004:130), namely to concentrate on elitist discourse and translation. Venuti's approach lacks the functionality of the skopos theory, allowing the translator to individually deduce the appropriate translation strategy from the skopos.

With regards to the discussion of folktales, however, Venuti's argument regarding the lack of recognition of authorship is rather irrelevant. Whereas in written literature, authorship as well as the original version of a text are highly respected, there is no such thing as 'the' original of a text in oral literature. All texts are seen as versions. At the time of the performance, the tales are built by the narrator around a basic outline. Since the tales are adapted, changed and made suitable to the context, every single narrator is the author of their individual version, allowing it to live on. In that way every single version is right and relevant in itself. In the same way, translators can be regarded as the authors of their versions, which are right in themselves and suitable for the context and situation they are translated for, but translators should obviously not claim the translations as their own texts. Although individual authorship does not necessarily have to be recognised in written folktales, what should be recognised and indicated is their country or region of origin (cf. 3.2.4.2 for Rode's acknowledgement of her sources).

Although Venuti is aware that foreignisation cannot be entirely void of domestication, he strongly defends foreignisation. He (2004:310) acknowledges that translators inevitably have to domesticate to a certain extent as they transfer the foreign text into a target language, and that it is often necessary to make the foreign visible by using target cultural values and conventions in order to make the text intelligible to the receiver. Nevertheless, there is no compromise and no middle ground for him. The strong words Venuti uses to describe the dominance of fluency and the strategy of domestication leave no doubt regarding his critical standpoint. However, a middle way instead of his strict binarism would be more appropriate in today's globalised world, and a combination of the two strategies is probably what translators apply in practice. Especially in the translation of children's literature, strict foreignisation would not be a practicable strategy since translators need to make sure that the books are not only

both intelligible and enjoyable for children, but also appeal to adults since they are the ones who publish, review, buy and read the books.

It was mentioned earlier that Venuti attempted to provide new non-empirical methods for the analysis of translations to establish which strategies certain translators used in their works. To give but a few examples, the reviewer can interview translators with regard to their strategies and ask them about their correspondence with authors and publishers; a translator can also look into the trade in translated books and into which languages they are translated (Venuti, 2004). Although, like the functionalists, Venuti does not provide a complete methodology but exemplifies possible approaches in his case studies, these new methods made an important contribution to translation studies and were highly respected by other translation scholars as an alternative to the empirical methods.

For the translation of orality or African folktales, communication with authors may only be possible in some cases since, as mentioned earlier, authorship does not have the same authority in oral as in written literature, and a tale might have been retold or rewritten many times by the time it reaches the translator. It should be noted that the acknowledgement of sources, if available, is just as significant, though often neglected by authors rewriting traditional lore (Jenkins, 2010; cf. Rode's acknowledgement of her sources in Section 3.2.4.2). But even if the original author is not available, communication with the rewriter or the source text author can be highly helpful to a translator in any case, as illustrated in the present study (see 3.5). A method that would furthermore be likely to assist the translator is to consider other translations of African oral literature and folktales to see what strategies were used, identifying how much of the oral and the foreign character was retained or domesticated.

2.3.3 Closing Remarks

Although many translation scholars such as Anthony Pym (2010) regarded Venuti's theory as being too revolutionary and extreme, he is still one of the most significant scholars with regards to the concepts of domestication and foreignisation. His binary presentation of the situation seems inappropriate for translation practices in today's globalised world, but he has certainly provided a valuable contribution to the

field of translation studies, and his non-empirical approach to translation has opened up new paths for other translation scholars.

Gentzler (2001:42) wrote in 2001 that some of the methods of presenting the foreign in translations, suggested by Venuti, were already experimented with in the American publishing industry. More than a decade later, it seems justified to say that foreignisation has become more accepted. We are more connected with the world than ever before. Thanks to modern technological innovations, information is always at our finger tips and we can communicate with people thousands of kilometres away. We are more prepared to hear foreign voices and to listen to those people's stories.

Nonetheless, folktales continue to be a popular genre. But particularly regarding folklore, it is difficult to believe that anyone would want to domesticate them entirely by deleting the exotic, fantastic and unknown elements that make the stories so fascinating and trigger our imagination. If folktales are translated for children, they would have to be translated in such a way that would allow the young audience to both enjoy and experience the foreign fantasy worlds through the tales, an approach which requires a combination of foreignisation and domestication. The initiative of authors and scholars may also contribute to an increased acceptance of foreign concepts in literature. African authors and scholars, for instance, are thus pressing for their literature not to be wholly adapted to foreign standards – that is, for the distinct African taste to be preserved and carried further.

2.4 African Scholars on the Translation of Folklore and Orality

Although some narrators consider the written form as well as translation to be a threat to oral tradition rather than as a way for the tales to be carried on, numerous scholars have dedicated themselves to the study of the translation and transcription of orality. Motivated to find ways to avoid betraying the origin of the tales, but allowing for other cultures to understand their stories, various researchers all over the continent have committed themselves to the study of oral tradition, African literature and the translation of the narratives.

In translation studies, however, these scholars have hardly received the attention and respect they deserve. The dominant theories of translation were developed in Western contexts, with the respective languages, genres and conventions in mind. However, we need to be very careful not simply to apply those translation theories to texts originating in other parts of the world. Tymoczko (In Cronin, 2010:139) warns that

> When translators remain oblivious of the Eurocentric pretheoretical assumptions built into the discipline of Translation Studies, they do not only play out hegemonic roles in their work, they willingly limit their own agency as translators.

Therefore, rather than only using European theories, translators should also consider African scholar's views regarding the treatment of orality and the translation of African folktales when trying to find the appropriate strategy to transfer a text from one language into another.

It should be noted that, when speaking about African literature, the works may not only have been written in African languages such as Yoruba, Hausa or Xhosa, but also in European languages such as English, French or Portuguese. Since the colonised had no choice but to adopt the languages of the colonial powers as a means of communication, some European languages can nowadays be regarded as part of the African literary system. However, the European languages of Africa cannot be compared to those spoken in the countries of their origin. Experimenting with them, creolising them, using pidgin, intentionally violating grammar rules, or simply mixing in some words of their own languages, the colonised peoples gave the colonisers' languages their own African flavour (Bandia, 2006:351) and let them carry their own experiences and communicate their narratives. For translators, the study of texts by African authors' writing in (their own version of) a foreign language might provide some guidelines for the translation of folklore and orality of African origin into European languages.

Numerous parallels can be drawn between translation and the above-mentioned writing. The process in postcolonial writing would often be very similar to what a translator would do when foreignising a translation. Rather than trying to produce a fluent, easily readable text, the effort would be made to convey characteristics of the source culture, language and text in the target text (equally endorsed by Venuti [see 2.3]; for practical examples see 5.2.1.4). Therefore, the nature of postcolonial texts

would also resemble translations reflecting two or more cultures and their traditions. Postcolonial texts can in fact also be regarded as a form of translation product.

Postcolonial scholars such as Paul Bandia and Homi Bhabha furthermore developed the idea of Western and smaller languages meeting and blending in an equal space called the 'third code' (Bandia, 2006:354), which encompasses all kinds of language experimentation by, for instance, African writers. Whereas power discrepancies between African or smaller languages and European languages are often problematic, because a translator might be constrained by the 'more powerful' language, the power relations in this third space or third code are equal. Whereas experimental rewrites are ignored in some translation theories as not being translation proper, postcolonialism embraces them, as authorship was a concept of little significance in this approach. Although the relevance of source text related aspects such as the origin, socio-cultural setting, communication partners involved, time, etc. is undeniable in the context of translation, translators may also draw on postcolonialism. The idea of embracing two languages and cultures is certainly valuable and can help us convey the original by means of the target language, always provided that the uniqueness of each communication situation is considered.

When translating postcolonial texts into other European languages, the translator is challenged with questions of how to deal with the author's language experiments such as intentional violations of grammar, foreign words in the text, or the usage of creole. In other cases, the mediation between oral and written literary systems and cultures poses a major challenge to translators. Oral performances are multidimensional in that the individual performance, the music and the singing are just as important as the spoken text. Conveying all this on paper, however, in the one dimension of written plain text only, is not an easy task.

With translation, more potential problems arise. Those translation problems might be because of the differences in structure and rhythm between European and African languages, and different audience expectations because of the dominant conventions in the respective cultures, including ethical ones that might vary between two cultural groups. What is considered beautiful and what ugly, what strong and what weak, for instance, varies in different cultures. Nida (1964:79) gives the example of the southern Venezuelan language Guaica that, instead of the good/bad dichotomy Western cultures

are familiar with, has a threefold value system of ‘good’, ‘bad’ and ‘violating taboo’ which makes translation a challenge.

Similar to Nord’s classification of translation problems (see 2.2.4), Malawi scholar Boston J. Soko (1986:117-118) also describes translation problems, but with a focus on the issues frequently arising when translating oral literature into European literature. The aspects he mentions are lexical and grammatical differences, culture-specific imagery, as well as comparison and metaphor, ideophones, the individual narrator’s style and the gestures that are an essential part of oral performances. All of these areas for potential errors show, as is also emphasised in functionalism, that translators have to be experts in their field, not only mastering the languages they are dealing with, but also being familiar with the relevant cultures, customs and conventions, particularly with the source culture in this case. Otherwise, a translator might unknowingly omit or simplify a detail he or she considers irrelevant but which in fact plays a major role in the meaning of the original tale. Godwin (1991:114), for instance, observes that certain birds have different meanings to different tribes and, depending on which bird it is, the meaning of a tale can change. Looking at the birds in Linda Rode’s tales discussed in this study, one particular tale comes to mind. In “The Little Bird Who Could Make Amasi” (Rode, 2009b:103-105), a bird is one of the main characters. The type of bird is not specified, however. Considering Godwin’s argument, it is quite likely that a translator or tale collector at some point in the past substituted the general term for the bird species, not seeing its relevance in the context of African orality (cf. 3.2.4.3).

Over the years there have been various approaches by writers and scholars to deal with the problems described above, and they often lead to an abridgement of the African texts in both translation and creative writing. Before writers, poets, scholars and the men and women in Africa’s streets consciously started to experiment with the languages of the colonisers during the postcolonial period, they attempted to combine traditional, oral literature with written literature. One such example of intertextuality is Nigerian writer Tutuola’s *The Palm-Wine Drinkard* (1953), a tale not forced to satisfy European standards of grammatical correctness, for example, but one that lives by virtue of its unique appeal based on the use of calques, loan words and the first person (Okpewho, 1992:305). Both praised and criticised for his novel, Tutuola was blamed by numerous Nigerian scholars for failing to present the Yoruba tradition authentically and for seeming to uphold the stereotype of African literatures as being primitive. This was because of the novel’s simplistic style. Today, however, the novel is generally highly

acclaimed. It is an instance of how folklore evolves, and of how one individual author dealt with the challenge of communicating his oral tradition and language in a written text and language without losing too much of the local character.

In Africa as well as in other formerly colonised regions such as the Caribbean, Oceania, Asia and South America, postcolonial writers such as Tutuola writing in European languages have intentionally changed them and experimented with them, creating hybrid languages. Bandia (2006:352) argues that people have been motivated by the feeling that the European language has to be tailored to their experiences. As both a European language and an African language are equally part of themselves they may feel that a combination of both is the only reasonable way to communicate. The resulting hybrid language may then find its expression in oral literature preserved and introduced into European literary systems, for instance. 'Revenge' on the former oppressors by violating their language is another motive Bandia mentions for creating hybrid languages (Bandia, 2006:352,354).

More than half a century later, the Nigerian writer Gabriel Okara argues that literal translations are the best way to transfer African languages and culture into European languages.

> As a writer who believes in the utilization of African ideas, African philosophy and African folklore and imagery to the fullest extent possible, I am of the opinion the only way to use them effectively is to translate them almost literally from the African language native to the writer into whatever European language he is using as medium of expression.
>
> (Okara in Bandia, 2006:355)

Fearing that the essence of the tales would get lost if translated too freely, he argued that translators should study the original (performance) closely and deviate from it only slightly to allow the target readers to understand. How much of an 'almost literal' translation the audience would really understand, however, is questionable. Folktales often have a lot of culture-specific meaning embedded in them that, if not made explicit by a translator, would otherwise literally get lost in translation.

Ethnographer and linguist Dennis Tedlock argues that all elements of an oral performance such as loudness, pauses, intonation, tone, etc. are relevant for a narrative. The transcriber of orality developed a code system to indicate all of these oral elements that eventually allows for correct interpretation and analysis of a tale. Tedlock

strongly maintains that oral performances should not be forced into European moulds, but instead respected for what they are and conveyed as they are.

> If anthropologists, folklorists, linguists, and oral historians
> are interested in the full meaning
> of the spoken word
> then they must stop treating oral narratives
> as if they were reading prose
> when in fact they are listening to dramatic poetry.
>
> (Tedlock, 1991:123)

Apart from line breaks (indicating pauses) which he exemplifies in the above quote, Tedlock (1991: 122) suggests that double spaces be used to indicate longer pauses and capital letters for words or phrases performed louder, for instance. Code systems can be used to compensate what the written languages are not equipped to express – the multifold meanings of an oral performance.

A transcription or translation using such code system to convey what would otherwise get lost would, however, result in a less readable translation, which is not always desirable. Children, for instance, might not be interested in whether something should be said (or was originally said) softly or loudly, or where the narrator should pause, whereas an anthropologist might very well be. Depending on the translation assignment and skopos, the expert translator would have to decide whether a translation using Tedlock's code system would be appropriate.

Writer and cultural theorist Kwame Anthony Appiah goes even further than Tedlock suggesting the adoption of what he terms 'thick translation' (Appiah, 1993). This is a method that requires a translator to complement texts with his own words and include plenty of additional information such as explanations, interpretational notes, glossaries, bibliographies. Appiah argues that the paratext can make up for the different knowledge base of the target audience and contribute to their understanding of the target text as well as illustrate the differences between cultures and languages. Especially proverbs, for instance, are often difficult to understand for someone from a different culture with a different belief system.

Despite the contribution to the fuller understanding of a text if translated by means of thick translation, and the concomitant benefits of this, translators should bear in mind that they have a responsibility to the author/s of the text, and that adding to a narrative will distort the text. Tedlock (1990:137) warns that "the intrusion of too many of

our own words among those we wish our readers to attribute to the performer would threaten the illusion of the integrity of the text". Appiah's thick translation, in particular, will not only change a text, but make it an entirely different text type. This might precisely be what is required if the audience are anthropologists or scholars of orature, for instance. But we nonetheless need to be careful not to lose sight of the narrator's voice and be aware of our personal cultural lenses and possible over-interpretation. An illustrated tale collection such as Linda Rode's, on the other hand, translated with footnotes, indications of tone and loudness, pauses, gestures, glossaries, would seem rather peculiar. It may certainly be a good means to capture and preserve oral performances, but in relation to this study, thick translation can be seen as only one of many options that translators should have in their ample repertoire of translation strategies, but unsuitable for the translation of folktales for children.

We find a less prescriptive, pragmatic approach in Bandia and Okpewho, who share the view that the unique characteristics of African literature, orality, African languages and cultures should be respected and conveyed in translation. To preserve what characterises and makes the texts special is more important than to produce an easily readable text. Regarding the effect, Okpewho (1992:352-353) notes that "ideally, the translation should match the effectiveness of the original one to one. […] I do not believe that we should descend to insipidity all in the name of fidelity". Rather than translating faithfully, translators should use their skills and competence to create a similar effect in the target culture.

To translate retaining the unique characteristics of a source text also applies to postcolonial texts. The distinct Euro-African elements that set them apart from literature written in the European languages should be recognisable in the target text. Bandia (2006:359) advocates working according to Venuti's ethics of difference, recommending that the translator communicate the cultural message, but preserve the distinctive characteristics by resisting the dominant norms. As mentioned earlier, postcolonial writers experimented and played with the languages, blended languages and cultures, creating their individual hybrid forms and texts, which would also be the translator's task – to create a multi-layered hybrid text from the previous postcolonial hybrid text in combination with the target language.

Nigerian writer Chinua Achebe also supports the idea of hybrid texts that would, through a distinct Euro-African discourse, preserve the charm and character of African tradition.

> What I […] see is a new voice coming out of Africa, speaking of African experience in a worldwide language. So my answer to the question: Can an African ever learn English well enough to be able to use it effectively in creative writing? is certainly yes. If on the other hand you ask: Can he ever learn to use it like a native speaker? I should say, I hope not. It is neither necessary, nor desirable for him to be able to do so. […] The African writer should aim to use English in a way that brings out his message best without altering the language to the extent that its values as a medium of international exchange will be lost. He should aim at fashioning an English which is at once universal and able to carry his peculiar experience.
>
> (Achebe, 1975:60)

Moving away from mechanical translation, the writer or translator would have to fully embrace the language to let it carry this African experience, which might be more difficult for a translator who might, unlike the Nigerian writer, be unfamiliar with some of the hybrid elements in Yoruba culture, language or tradition. Doing this kind of background research on certain text elements is part of the expert's assignment. Modern translation approaches emphasise the role of the translator as intercultural communication professional who engages thoroughly with the text and draws on his knowledge, creativity and competence. In this case, these skills would be used to transfer oral or written (Euro-)African literature into European languages without losing their African character.

However, commercial constraints often prevent translators from producing 'good' translations of African oral literature, and hinder African writers from continuing and preserving the oral tradition in their narratives. Compromises are made in order for the books to receive good reviews and to sell globally. Despite the best of intentions to pay tribute to the origins of the tales, authors and translators are individuals in a system that is dominated by economic interests, as Venuti (2004) also lamented. Although some might argue that a translator's and a writer's compromises are for the benefit of the audience, since the text is made more readable, Godwin (1991:115) argues that they are "left with questions unanswered". This is because residues of the original tales in a 'compromise translation' might seem out of context, can be confusing, and difficult for the audience to understand. Translations consistently embracing a narrative's origin, on

the other hand, can allow the reader to see the world from the author's perspective and make it easier for a reader to fully imagine the source culture.

Synthesising the various voices, it seems that they all agree that translators and transcribers should embrace both the language and culture they are translating out of as well as those they are translating into in order to avoid a mechanical translation. What matters is to preserve those elements that are so characteristic of African folklore and storytelling, to convey the charm and the music, and neither to betray the African literary tradition nor the audience. This is also what we can learn from postcolonial texts and the strategies to be chosen when translating them, to bring out what makes them special to reproduce an effect in the target culture similar to the one that the original had in the source culture.

We might wonder whether it is also acceptable for professional translators to consciously violate conventions of good style. But if we understand, can identify and present the characteristics that distinguish the texts and performances from other texts, imitating the violations of grammar should not be necessary. A thick translation outlining the setting, details of the performance, etc. might be the chosen strategy for some audiences and contexts. But even without using such code systems, the music and sentiment of the African narratives can be recreated and conveyed in European languages through good storytelling, which is especially important when translating for children.

2.5 Summary

Numerous translation theories have been developed over the years by scholars who came from manifold disciplines equipped with extensive knowledge to investigate and advance the field of translation studies. The discussed translation theories illustrate that translation, although requiring more than skills and competence, is far from being an art that eludes all rational explanation. Even literary translation requiring both creativity and creative writing skills is embraced in many theoretical models.

There are numerous accounts of the translation of folktales describing how to present orality in writing authentically and well. In this context, the intention of Rode's

anthology should be remembered. Although she aims at presenting foreign folklore and fantasy realms to her readers, and acknowledges the sources in annotations and a bibliography, she does not attempt to transcribe the performance of a storyteller. She used the basic story lines of the tales and created her versions of them, thereby letting her language and creative style become the new voice of the African narratives.

The desire to preserve not only this authorial voice, but also the African character with the tales' nationalities, provides the impetus for the translator to identify suitable strategies and make translation decisions. Silke, who had translated the present source text from its Afrikaans original, retained cultural terms marking the origin of the tales, but adapted the style to the target language for the English text to be just as entertaining as the original was to Afrikaans readers. It is particularly thanks to the functionalist approach that literary translators now have suitable frameworks that can embrace creativity within the scope of the skopos. It seems hard to imagine that the production of an idiomatic target text was even possible under linguistic approaches in which the source text was the yardstick for acceptable translation. As illustrated in the present chapter, translation theory has come a long way since then, moving its focus of attention from word via text to culture.

Although Venuti, critic of the Anglo-American dominance of fluency, is a rather fervent proponent of foreignisation and does not allow any compromise, barely accepting the fact that translation is domestication in itself, it has been illustrated in the present chapter that his ideas are also applicable to the translation of folktales for children. In folktales intended to communicate foreign cultures and folklore, foreign terms often contribute to the young reader's imagining of the environment. If the terms are explained appropriately, they do not pose a risk to the child's enjoyment of the text. What has to be domesticated, however, is the style so as to create a target text that is enticing and entertaining for the target audience, as Silke did in the case of the English source text.

Translation theories are not only the domain of scholars; professionals also benefit from reflecting on theory as it increases our awareness of our actions. Working within a framework allows us to work consistently as it provides us with a central concept to refer back to. The following two chapters will illustrate the challenges that occurred in the translation of the English source tales into German, the strategies applied and the solutions found.

CHAPTER 3: BACKGROUND TO THE STUDY

3.1 Introduction – Source Text, a Matter of Interpretation

Translators are vital agents in mediating information between languages and making the world's literatures available to us. Drawing on their translation competence, they attempt to produce a target text that is well received by the target audience and functional in the new communicative situation and environment. Good cooperation and communication with an author in the form of constructive criticism can often contribute to the quality of such a translation product. I found the benefits of a good author-translator relationship were clearly evident with regards to Silke's English translation of Rode's *In die Nimmer-Immer Bos*. The ways the information provided by both Rode and Silke similarly helped to produce the present translation is illustrated in the present research report.

As cross-cultural communication experts, translators allow two cultures or parties to communicate and understand each other in ways that would otherwise not have been possible. In order to do this, translators should not only know the languages and cultures they are working with, but also know themselves very well and be able to reflect on their actions. This is because we read texts differently. Every translator is an individual whose personal experiences, socio-cultural background, beliefs, attitudes and translation competence determine the way he or she interprets a text. Depending on our interpretation, we will decide how to deal with a source text, what to translate, what to omit and what to adapt. Nonetheless, these decisions have to be of an educated nature and should consider aspects such as the target audience and the situation in which they are receiving the text, the intention of the author, the function of the text, etc. In some cases a translator might receive relevant information from the person initiating the translation. If professionals receive little or no information they can try to get in touch with the respective people. The more information a language professional has, the easier it is to make educated decisions. Especially during the translation process, it can be very advantageous for a translator to be in touch with the source text author for a number of reasons, which the following section will demonstrate.

3.2 Linda Rode's *In die Nimmer-Immer Bos*/ *In the Never-Ever Wood*

The book that is the focus of this study is an illustrated folktale collection by South African author Linda Rode. Originally written in Afrikaans and published in 2009 under the title *In die Nimmer-Immer-Bos*, the book was translated into English by Elsa Silke and published as *In the Never-Ever Wood* in the same year. Author Linda Rode is known in South Africa for children's anthologies she edited or co-edited, such as *Goue Lint, my Storie Begint* (1985) and *Goue Fluit, my Storie is uit* (1988), published only in Afrikaans, and for *Stories Suid van die Son* (1993), also published in English.

In 2009, her first own creative writing project was published in both Afrikaans, *In die Nimmer-Immer-Bos*, and English, *In the Never-Ever Wood*. Before that project, she had mostly (co-)compiled anthologies with stories written by other authors, and also translated, edited, proofread and assessed manuscripts. Calling herself "more of a children's bookmaker, a compiler of children's books, a translator and a reteller of folklore, with some original texts thrown in" (Rode, 2011:1), Rode (2012b:2) states having had the urge to do something creative, which is how the idea for the project came about.

3.2.1 The Author's Motivation

Growing up on a farm in the little Karoo, Rode's fascination with the world of folklore developed early through the many stories told by her parents and farm friends as well as a collection of old folktale books her mother possessed. A teacher as well as the humble school library further nurtured her fascination with folklore and fantasy. The theme for her creative project was therefore not a difficult one to choose. Her motivation was to introduce children to the diversity of the world's people and their folklores by compiling a book containing some of the old folklore (Rode, 2012b:2).

Whereas many folktale collections focus on folklore from one culture in particular, her aim was to compile a collection with stories from all over the world to show that the world of magical stories is just as diverse as we are as human beings, and to show children various perspectives on the world. This idea Rode communicates in the tale

"What the World Looks Like" (Rode, 2009b:205), a tale based on a children's poem. It is about various animals telling us how they see the world, with the moral of the story being that we all have individual perspectives and that they are all right in themselves, enticing us to look beyond what we see. The author furthermore managed to combine a wide variety of story genres in the book by incorporating not only fairy tales, but also fables, creation myths, nursery rhymes, riddles, as well as classic children's poems, all of which also contributes to opening up a wider perspective on folklore.

3.2.2 The Author's Choice of Tales

Many years went by from the initial idea for the book to its eventual publication. As Rode wanted to avoid questions and pressure from a publisher, but take her time in compiling the anthology it started out as a secret project that Rode worked on between her other 'bread and butter jobs' (Rode, 2012b:2). The author chose certain tales and then rewrote them to give them a distinct style and a coherent voice. Rode recounts that deciding on which stories to include in the collection was not easy. As the book was written in Afrikaans, she decided that some Afrikaans tales should form part of the anthology; but there should also be tales of African origin, from the mother countries of many South Africans such as India, Great Britain, France and the Netherlands, and from as many other countries as possible. The eventual choice of tales was a very personal one and a different author might have chosen to retell different tales for very personal reasons, just as he or she would have retold them in his or her individual authorial style. The reasons to preserve folklore can be manifold and so are the different collections and writing styles determined by the purposes the folktales are intended to fulfil. Folklore books may be written by scholars for scholars, as educational material for children, to teach someone a language, or simply as leisure reading (Godwin, 1991:111). Equally, the translation strategy for folklore is chosen according to the purpose and the reasons for the preservation of the tales through translation.

Linda Rode's thematic and stylistic choices were determined by her motivation to create an anthology catering for the whole family. Being conscious of the patchwork nature of modern-day families, Rode did not use tales featuring cruel stepmothers. Some tales she still remembered fondly from her childhood in the Karoo, while other tales she selected for their entertainment value, because they triggered the reader's

imagination, because they showed goodwill among people and values like honesty and simplicity, or because they featured quick-witted characters (Rode, 2012b:3-4), a choice of themes that would appeal to a wide range of readers. She did not always use the first version of a tale she came across, but looked at and compared different versions of tales and then decided to use and work with a certain variation for a particular reason. Letting herself be inspired by that version, Rode then only took the basic outline, the gist of the story, and rewrote it giving the tale her voice and personal style.

3.2.3 The Target Audience

A striking characteristic of Rode's volume of narratives is the fact that she does not merely write for a child reader, but for an adult reader as well. To a certain degree all authors of children's literature have to write keeping adults in mind as well, as adults are the ones publishing, editing, reviewing, selling, buying books and reading them to children. If adults would not agree with the content of a story, it would not even reach the children. Rode, however, addresses both adults and children directly with a specific motivation. In style, the illustrated tales are clearly written for a child audience as cues such as repetition, onomatopoeia, neologisms, rhythm and rhyme can be found in the text. However, each tale is followed by annotations of differing length, providing the reader with information about the origin of the tales and interesting facts such as different versions, traditions and beliefs in the countries or cultures of their origin. Furthermore, a comprehensive bibliography at the end of the book provides the reader with information regarding the folktale collections from which she got the ideas for her tales. This paratext is clearly not intended for children, but for grown-up readers such as parents and teachers.

Taking a closer look at Rode's anthology, it furthermore becomes obvious that the outline of the stories, the style as well as the illustrations become more intricate and dense as the book progresses. Rode (2009c:3) calls this the "baby-grow effect", referring to a "baby garment that stretches as the baby grows" and emphasises that her aim was to create a folktale collection that the whole family with children of all ages and their parents would enjoy. Some of the later tales such as "The Water People" (Rode, 2009b:127-130) and the respective illustrations are "a far-cry from the directness and single-mindedness of the tales for younger ones in the beginning" (Rode, 2009c:3).

Rode states that her thinking behind this was also that if a household could afford only one fairytale collection, the whole family should be able to enjoy it.

3.2.4 Retelling the Tales

Whereas some authors invent stories of their own, others take inspiration from authors long gone or genres such as folklore, myths and legends, and make the narratives their own by rewriting them in their individual authorial style, for a specific audience, potentially adapting them to the times they live in, implying that their personal preferences, competence and experience also affect the way the tales eventually turn out (cf. Nord on literary translation in Section 2.2.4).

3.2.4.1 Authorial Style

For Rode to make her own versions of the tales fit the above-mentioned 'baby-grow' idea, systematic creative rewriting was necessary. In style, the author aims for simplicity with catchy words, rhymes and alliterations, and makes sure that the sentences have a good rhythm and read well (Rode, 2012b:4). She considers her word choices carefully and even the names of horses, for example, are carefully considered (cf. 3.3.3). Although the style and vocabulary become more complicated as the thematic density of the tales increases, she maintains an identifiable voice throughout the entire book. Rode recounts that this was not an easy task as the originals had so many different voices, combined with the stories she remembered from her own childhood that had a different voice, all of which she had to embrace in an effort to find one voice (Rode, 2012b:4).

3.2.4.2 Content

Regarding content, Rode makes minor prettifying adaptations because of her awareness of the child's mind, with the changes sometimes also motivated by personal experiences. Rode (2012b:7) remembers having been devastated in her childhood days by the way in which the wolf – in the story about the wolf and the seven little goats – died by falling down a well with a stomach full of stones, for instance. In her own version of the tale "The Wolf and the Seven Kids", Rode therefore left the story with an open ending and referred to the wolf's death in other versions only in the annotations to the tale (cf. Rode, 2009b:28). Another example is the Nama/Damara version of the tale "Oh, my Mama, it's Foot-Eyes" (ibid.:120-122), in which Foot-Eyes is traditionally a man-eater, a cruel detail Rode omitted. The much-criticised child psychologist Bruno Bettelheim argues in his landmark book *Kinder brauchen Märchen*[14] (1990) that both good and evil characters had to feature in fairy tales as this was part of fairy tales' pedagogical value. He felt that a significant lesson to learn during the transition from childhood to adulthood was that good shall triumph. Nonetheless, any author's writing reflects personal preferences and someone's personality; for instance, in Rode's case, her consideration of the child's mind made her omit cruel details.

Despite those changes and the retelling "with a fair amount of innovation and originality thrown into the bargain" (Rode, 2011:1), having set out to preserve some of the old folklore for later generations, she did not distort the originals. The setting of the tales was not changed to make them fit a new, modern or a different socio-cultural environment. Although she did give a South African background to neutral stories as she was writing primarily for a South African audience, she preserved the character of tales that clearly had a specific country of origin. But because of a simple and accommodating way of retelling the tales, she allows for anyone to be able to identify with the stories (Rode, 2009c:2).

In addition, Rode also took care not to distort the authentic folklore feel by using inappropriate words. Instead, she used old Afrikaans words that are hardly used in contemporary Afrikaans any longer. One such example occurs in the Afrikaans version of the tale "Over the Hills to the Faraway Sea"[15] (ibid.:29) in the following sentence: "En

[14] English title: *The Uses of Enchantment.*
[15] This tale was not translated into German.

al wieker, al wakker, daar dans hulle klomp op die sand, hulle swem in die see, hulle lê in die son.“[16] (Rode, 2009a:31). The words ‘al wieker, al wakker’, Rode took from the following old Afrikaans riddle of rural origin:

> Al wieker, al wakker,
> al oor die akker.
> Die dooie maak
> die lewendes wakker.[17]
>
> (Rode, 2012a:1)

According to Rode, the answer to the riddle is a whip (the ‘dead thing’ in the riddle) for spurring on oxen in front of a plough. Not knowing the riddle would not alienate readers as they would simply consider ‘al wieker, al wakker’ as being fantasy words suggesting movement on the sand, but for those knowing what it refers to, there will be an extra connotation. The challenges of such textual characteristics to translators and the possible solutions will be dealt with at a later stage.

Moreover, Rode does not claim the texts as being hers, but acknowledges the country of origin at the end of each tale. At times, the annotations are more elaborate, with information on other versions of the same tale in other cultures, and on the stories by authors such as the Brothers Grimm or the folktale collectors and transcribers Bleek and Lloyd, who inspired her to write the various tales. These annotations at the end of each tale make for an interesting and educational addition to the folktales intended rather for adolescent and adult readers.

3.2.4.3 Originality and Authorship

What changes other transcribers, translators or storytellers made before the tales were taken up by Linda Rode, we can only speculate upon. As mentioned earlier, every reader interprets a text differently and would hand it on in his or her own interpretation with the elements that seemed relevant, and excluding the ones that seemed irrelevant. Folklore, often transmitted orally, survives through these naturally occurring and inevitable changes. The changes reflect the perceived socio-cultural situation at the

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[16] “So hippidy-hoppidy, rum-tiddy-dum, they danced on the beach, they splashed in the water, they bathed in the sun” (Silke’s translation).
[17] O wicker, o shake, all o’er the stake, the dead shall spur the living to wake. (own free translation)

time of a tale's reception, as storytellers adapt the tales to their audience. Thus, every storyteller and folktale author is only the author of their own version and we can hardly speak of one original text (Brown, 1998:24-25). This comes with the risk of things getting lost in translation if language professionals are not sufficiently familiar with the languages and cultures they are dealing with.

For instance, meaning embedded in text can easily be missed (cf. 2.4). In a different version of the tale "The Little Bird Who Could Make Amasi" (Rode, 2009b:103-105) by the Bakwena people[18] that appears in Phyllis Savory's *Bantu Folktales of Southern Africa* (1974), the bird featured in the tale is described as "a beautiful bird that shone like copper and blue as the vanishing rays of sunlight glinted upon its exotic plumage" (Savory, 1974:146). In Rode's version, on the other hand, there is no reference to what bird it is or what it looks like (cf. Rode, 2009b:103-105). The Bakwena version suggests, however, that it might once have been a specific totem bird giving the story specific meaning, at least in certain cultural groups. In African cultures, certain objects or animals featuring in stories often add a hidden meaning. Not being aware of the meaning, transcribers or translators often simplify texts thinking such details – in this case the species of the bird – are superfluous (Godwin, 1991:113). To Rode's readers, however, knowing what type of bird they are dealing with would not have made a difference, considering the socio-cultural setting in which they receive the text, where it is not very common to communicate additional meaning through animals or objects. An exception might be the jackal or the fox, which are usually considered to be the sly ones in tales, or the tortoise generally known as being wise.

Moreover, storytelling traditionally encompasses a lot more than a story being told by a person. Not only is it relevant what someone is saying, but so is how it is said. The storyteller performs a tale making use of everything available, meaning his or her body, voice (speech, singing, chanting), musical instruments, as well as involving the audience (Okpewho, 1992:43). When transcribing tales, some authors have tried to preserve these characteristics in the written text by means of footnotes, explanations, glossaries, etc. to bridge cultural differences and allow target readers to understand. There might certainly be audiences, such as in the field of anthropology, for whom 'thick translations' (Appiah, 1993:417) with plenty of explanatory material by the translator, according to Appiah's suggestion (see 2.4), would be suitable. When writing for a child

[18] Bakwena people: one of the main Sotho-Tswana clans.

audience, however, it is more relevant for a text to entertain and carry the reader off into the world of magic, and for the text to have a similar effect as it would in the source culture. Rode combines these elements by using expressive language as well as acknowledging her sources in a bibliography and providing the reader with additional information in the short annotations to the individual tales.

Many of the classic folktales in fact share a number of characteristics with oral performance. Children's literature is often read aloud, which requires the texts to be expressive and lively to have the desired effect. Moreover, the more children feel involved in a story, the more they enjoy it. Drawing from oral tradition, where narratives are not merely spoken but performed by a storyteller, can therefore favourably contribute to a text for young readers. In oral performances, storytellers interact with their audiences in a question-response style. Certain formulae would trigger set responses from the audience and, at times, from the storyteller. The set opening and closing formulae do not only guarantee the attention of the audience, they also contribute to setting a story frame, and demonstrate that the tale is set in an illusionary world or a time long bygone, only potentially bearing some parallels to the real world. A formula "helps to set both the narrator and audience in the proper frame of mind for the story-telling exercise" (Oriloye & Oyo, 2010:174). Some sentences in Rode's tales remind one of these characteristics of orality:

Dicky-dicky-dory, come listen to my story […] Dicky-dicky-dory, I'm halfway through my story […] Dicky-dicky-dory, and so ends my story.

(Rode, 2009b:29-32)

Tell this story to someone else, let it wander far and wide, whether it's bitter or sweet, and let a piece find its way back to the storyteller one day.

(ibid.:229)

In Rode's anthology, the above-mentioned element contributes to opening up a fantastic folklore world that the young readers become part of. The opening and closing formulae, although likely to be unfamiliar to the target audience, transport the reader to the world of the tale. Opening and closing formulae are commonly used in folklore all over the world. Be it the German "Es war ein Mal […] Und wenn sie nicht gestorben

sind, dann leben sie noch heute / Und die Moral von der Geschicht…[19]", or the English "Once upon a time / There once was […] And they lived happily ever after." It is therefore possible to retain a culture-specific formula without alienating children and in so doing introduce them to formulae of other cultures. Knowing analogous formulae from their own culture's tales, they are likely to associate something with the foreign formulae and understand the story frame that the formulae are setting (cf. 2.2.4).

It is quite interesting that the English translation of Rode's book contains more phrases directly addressing the reader than the Afrikaans original does. Silke's, for instance, used such phrases a number of times to replace the Afrikaans word 'sowaar', instead of literally translating to 'indeed'. The following sentences remind one of an oral tradition in which performers use interaction formula to connect with and involve their audience in a performance:

*The boy lifted the lid…and **would you believe it**, there was a little bird inside.*

(ibid.:105)

*The girl opened her mouth, **and believe it or not**: where her teeth were supposed to be, there was nothing but a black rim.*

(ibid.:81)

Being directly addressed, a reader or listener who is drawn into the story is more likely to identify with the characters and the content of a tale, and therefore more likely to enjoy it. Books that manage to enchant children can motivate them to learn to read so as to be able to dive into the world of fantasy themselves. The sentences directly addressing the audience allow for a text suitable to be read aloud. In the German translation, an additional sentence was introduced addressing the audience directly. In colloquial German, the collocation '[und] hast du nicht gesehen' (literal translation: and did you not see) is often used as an interjection when referring to sudden occurrences, as the following sentence from the German translation illustrates:

*And, **whop**! The other hind leg was stuck fast.*

(ibid.:55-58)

[19] The phrase translates to "And the moral of the story is…", specifically pertains to fables and usually occurs as a rhyme in German, eg. "Und die Moral von der Geschicht, Mädchen verlass' den Wege nicht" (And the moral of the story is, girl, thou shalt not leave the path. [My own translation]).

***Und hast du nicht gesehen**, war das andere Hinterbein ebenfalls nicht mehr fortzubewegen.*

(see 4.2.2)

3.3 Author, Translator, Illustrator – Communication is the Key

If time and place allow, and if an author is prepared to co-operate, communication between the different creative members involved in the production of a book can significantly improve the end product. In the case of *In the Never-Ever Wood*, both illustrator Fiona Moodie and translator Elsa Silke were in close dialogue with author Linda Rode and a number of examples will illustrate the positive impact this had on the end product.

3.3.1 Translating for Children

Particularly in order to identify hidden messages, it makes sense for translators and transcribers to communicate with authors. Linda Rode was in close contact with both translator Elsa Silke as well as illustrator Fiona Moodie, who did the etchings for the illustrated anthology. There was a constant exchange of ideas, first between the author and the illustrator, and then between the author and the translator. Silke (2012a:2) confirms that the communication with and feedback from Rode were extremely helpful to her and compares it to a “master class”. Before *In die Nimmer-Immer-Bos*, she had never translated children’s literature and could only rely on her experience regarding what her own children liked or what she used to like when she was a child herself.

In the case of literature for children, one might think that the target audience is an obvious case. However, upon taking a closer look, it is particularly difficult for translators of children’s literature to determine their target audience and find the appropriate voice. The target audience ‘children’ is not as easy to pinpoint as it might seem. Our child image is determined by our own past and childhood experiences, and by our society’s image of children; it is fed by the media and the dominant literature in our environment

(Oittinen, 2006a:41). Depending on the child image we have, we will design, write and translate children's literature in a certain way. Rode, being experienced with children's literature, helped Silke to find a child image and a suitable voice between all those at times conflicting images, and gave her many tips such as the importance of creating texts that sound good, as children's literature is likely to be read aloud (Silke, 2012a:2).

3.3.2 Rhyme and Rhythm

As Silke proceeded with her translations, the two women constantly exchanged ideas, thanks to which the translator was able to incorporate Rode's feedback into the tales she still had to translate. Their discussions ranged from simple questions regarding names and the nature of the illustrations, which Rode had seen but Silke had not, to more complex topics such as the challenge of dealing with made-up rhymes or traditional Afrikaans rhymes (Rode, 2012b:13).

If a rhyme had to be changed because it did not rhyme in the target language, for instance, Silke first checked with Rode whether the substitute word went in line with the illustrations. If a rhyme referred to a traditional Afrikaans rhyme, idiom, riddle or song, for instance, the translator could try to find an equivalent in English. If there was no such equivalent, a functional translation creating an English rhyme fitting into the context might have been an alternative. Although the extra connotation gets lost in translation, the rhyme as a stylistic device in the text does not. The author was often able to give Silke advice as far as rhymes and rhythm were concerned, recommending that she insert another word for better rhythm, for instance.

3.3.3 Discussions on Names

Names deliberately chosen by Rode were yet another challenge to Silke and a frequent topic of discussion between her and the author (Silke, 2012b:7). In the Afrikaans original, for instance, a tale features a horse named 'Ou Dapper' (Rode, 2009a:29), with 'dapper' meaning courageous, brave. In Afrikaans, however, there is an extra connotation. According to Rode, Afrikaans-speaking people would imagine a

horse of that name to be a “fairly large, very patient, docile, very dependable horse” (Rode, 2012b:12). Therefore, translating the horse’s name to ‘Brave’ or ‘Courage’ would have been a reduction of meaning. In the end, the author and translator decided to name the horse ‘Big Ben’ in the English version. This decision was made as a result of a personal experience the author had had with a horse with the above-mentioned characteristics (docile, dependable, etc.), whose name was ‘Big Ben’. This once again shows that an author’s personality or experience inevitably shine through in a literary work.

The names in the tale “Why Hippo Lives in the Water” (Rode, 2009b:149-152), a tale about a hippopotamus that lets its friends guess its name that nobody knows, was also a challenge to translator Silke. Rode had created fantasy names, with some conjuring up the image of a plump creature. Silke had tried to find suitable equivalents in English that would have a comparable effect on the new audience; amusing names that the reader would also associate with a stout animal, and that sounded and read well (cf. Section 5.2.1.3 for the animal’s names in the German target text and the discussion of other translated names). But only upon feedback from Rode did she realise that words such as ‘bulldozer’ did not fit in a folktale context (Silke, 2012b:7). Although it might have been a suitable name for a story set in the 21st century, it is too much of a modern word to be used in ancient tales such as the ones Rode compiled and retold in her anthology. A watchful editor might also have picked up ‘Bulldozer’ as not being suitable for the text. Drawing on the author’s insight, knowledge and experience can, however, often help a translator create a purposeful translation product.

Authors can help language professionals understand what went on in their minds, which is often crucial in order to be able to reproduce the author’s voice in a translation. A translation can be favourably influenced if an author is open and willing to help. In that case the author does have a certain degree of influence on the end product, but some authors are not willing to participate in the translation process, feeling the text is no longer their work if translated into a different language. Rode, however, remains true to her motivation for the book of wanting to preserve some folklore by helping it to travel to other countries. To her, “working with your illustrator or translator should be like a good marriage – give and take all the way” (Rode, 2011:2).

3.3.4 Illustrations in Translation

The correspondence and 'good marriage' between illustrator and author at times resulted in Rode adapting a tale. Certain trees or plants are more picturesque in an illustration than others, for instance (Rode, 2012b:8). In other cases, illustrator Fiona Moodie had to redo illustrations if she had overlooked an important detail in the tale and forgotten to etch it in her illustration. As mentioned earlier, illustrations are also relevant to the translator. The illustrations are not discussed in detail in this study as the focus is on the translation challenges that occurred when translating the source text into German,[20] but an example from the translation from Afrikaans into English illustrates why it is vital for translators not to ignore illustrations as the latter are more often than not already set and cannot be adapted to a translation.

Especially in children's literature, illustrations play a major part in the reading experience – illustrating, enriching and making the text more exciting. As a result, the translation task may be more challenging as not only the text itself but also the illustrations have to be considered when constructing the target text. Silke also experienced this when translating Rode's anthology. In a tale about the wedding of an owl and a pussycat (Rode, 2009a:143-144), Silke had wanted to translate the Afrikaans word for 'preacher' into 'monk fish' in order to preserve the rhyme of the Afrikaans sentence in the English version (Silke, 2012b:7-8). But as there was a fish in the illustration that was not a monk fish, she had to find an alternative solution as the text would otherwise not have corresponded with the illustrations. As Silke translated closely to the text and did not adapt the tales to a new environment, the illustrations were not affected by the translation. In cases where texts are significantly adapted to a new audience in a different socio-cultural environment, illustrations might also have to be adapted.

[20] Although the illustrations are not discussed in detail, care was taken for the German target text not to contradict the illustrations, but for the text to form a coherent entity with the images.

3.4 Silke's Translation Strategy

Elsa Silke, who is a full-time literary translator, states that texts selected to be translated are usually of a high calibre. Thus, she usually translates rather closely to the text in an attempt to produce a target text of equivalent quality (Silke, 2012a:1). Trying to find the voice and imitate the signature style of the author, she would at the same time try to create a similar effect in the target culture receiving the text. Even though not working with a specific translation theory in mind, she nevertheless considers theory to be useful for justification purposes (Silke, 2012a:1). Theories could be referred to, if a client desires to know the reasons for the choice of a specific term or way to deal with a translation challenge.

The description of her translation method reminds one of functionalist theories (see 2.2), where a translator would determine the intended function of a text a priori, and then attempt to produce a text fulfilling this function for the target audience, in this case, one imitating the author's style and communicating folklore from all over the world in an entertaining manner. A target text effect comparable to the source text effect is desirable when translating Rode's anthology. Children are the audience of both texts, only their country of origin changes with the translation. Because of the different knowledge base of the new target audience, however, it is to be expected that a comparable effect may not always be possible. Moreover, if a text is not only to be translated into a different language, but rewritten for a different audience altogether, the function and desired effect may change as well (cf. 2.2.3).

Having found a balance between domestication and foreignisation (cf. 2.3), Silke makes sure not to violate the national caracter of the original text, but at the same time not to alienate her readers through excessive use of foreign concepts or vocabulary. Particularly when dealing with children's literature, both authors and translators are often careful with the use of exotic words, as using them may interfere with the reading pleasure of the young audience. Although some foreign words are used in the English translation, Silke carefully considered which words the mainly South African readership would be familiar with. She (2012a:1) emphasises the importance of a text being authentic and believable.

If the book had been translated for an English-speaking audience outside South Africa, a translator might not have adopted or retained terms such as 'sjambok', 'kraal',

'veld' or 'knobkierie', and found alternative translation solutions, as the target audience would not have been able to associate any meaning with the terms. If the intention is to introduce readers to South Africa, on the other hand, the terms can still be preserved without having to add paratext such as footnotes or glossaries, but by incorporating explanations in the text in a subordinate clause or phrase, as in the following example:

"Don't hurt me," the little bird pleaded. "I'll see that you always have ***amasi*** *in your house.* ***Thick, creamy sour milk****."*

(Rode, 2009b:104).

That way, a paratext that may potentially disturb the reading pleasure, or make a text a different type of text, is unnecessary. The explanation for the unfamiliar term is incorporated into the text.

3.5 Face to Face with Author and Translator

Silke refers to her communication with Rode throughout the translation of *In die Nimmer-Immer Bos* as a master class (see 2.3.1). Similarly, my communication with both the translator and the author for the purpose of the present study taught me a great deal. It encouraged reflection on translation decisions and revision of the translations completed prior to meeting them, and thus helped create the present translation product.

3.5.1 Background

Initially, I had set out to work with a functionalist approach and on the basis of the premise to foreignise cultural items. Aware that it is not always possible to retain a culture-specific term for the differing environment and knowledge base of the target audience, explanations were at times incorporated when translating Rode's tales into German (see 5.2.1.1, 5.2.1.2 and 5.2.1.4 for practical application; cf. 2.2.3 for theoretical foundation). A German audience might be able to associate something with the Afrikaans term 'veld', orthographically similar to the German word 'Feld', meaning

an area of land used for agricultural purposes. The Afrikaans term ‘veld’, on the other hand, refers to certain wide open spaces with varying vegetation in Southern Africa (*Encyclopædia Britannica*, 2013). Terms such as ‘knobkierie’, however, would be unfamiliar to a German reader and require explanation. But only in conversation with Rode and Silke, did I come to realise that numerous other variables may require indirect explanation or thorough consideration.

A few tales from the English version of Rode’s anthology, *In the Never-Ever Wood*, had already been translated by the time I conducted interviews with both the author and the translator. The interview with Silke shed light on some of the typical challenges translators of children’s literature face, as well as on the translation of Rode’s anthology into English. The interview with Rode significantly changed the way I saw and read her tales and the book, allowing for an insight into the advantageous effect that collaboration with an author can have on a translation product. The skopos was reformulated to be more in line with Rode’s intention and voice as communicated in the interview (cf. 3.2.1 and the present Section). Following this, the tales were edited and improved on the basis of the invaluable information obtained.

In the interview, Rode gave me a thorough insight into the author’s view of the book. Plenty of background information was provided, such as the motivation and intention of the project, information on the different processes and on the effort that went into them, and on the nature of the cooperation between the different partners involved in the production of the book. She teaches the attentive listener that her folktales continue and blend in with an ancient storytelling and folktale tradition, which in turn means that certain things are acceptable whereas others are not. Modern words would be out of place in her tales, whereas old Afrikaans words, poems and riddles would not. Rhyme and rhythm are crucial for the tales to read well and for them to sound evocative when read aloud. Oittinen (2006b:93) emphasises that “we should translate, not just for the eye and for the ear, but also for the adult’s mouth”. It can therefore be less relevant to translate every word written in the original, but rather to create something that functions in the target culture and grabs the reader’s and listener’s attention, provided the new target sentence does not change the story. Sometimes, even grammar rules can be overruled for the sake of a good rhyme.

3.5.2 A Lesson Learnt

Moreover, Rode was a great mentor regarding the magic words of children's literature. The first few of the selected tales from *In the Never Ever Wood*, I had translated rather closely to the English version. What my translations were missing I only realised in conversation with author Linda Rode. I had not been able to identify her authorial voice clearly, and the translations lacked the playful, entertaining character of her writing. In the interview, however, which allowed me a thorough insight into her work and her folklore worlds of fantasy, she communicated this voice unmistakably. Working with children's literature, Rode herself seems to drift off into realms of magic where everything is possible. This allows her to communicate with children on a level that they understand and thoroughly enjoy. My growing insight into this world facilitated the reproduction of her tales in German.

3.5.3 Limited Experience

As the present study was my first project involving the translation of children's literature, the initial failure to identify the author's voice and the most suitable style for the tales might also have been due to a lack of experience. Initially mainly seeing the obvious cases of rhythm and rhyme as in spells and songs, rhythm in the continuous text was often insufficiently considered. However, such details are part of what makes good children's literature. An experienced translator of children's literature would have known of the importance of figurative language, and how to recreate it, by using devices such as alliterations, metaphors, repetition, rhyme, onomatopoeia, etc. As mentioned earlier, Elsa Silke describes the exchange with the author as a priceless experience that taught her many lessons about children's literature. Similarly, both Rode's and Silke's advice were highly valuable for the present study.

3.5.4 Choice of Source Text

Another reason why I might not have heard the author's voice clearly is that I was working with the English version (see Appendix A). As mentioned earlier, we read and interpret texts differently. Translators therefore also translate their individual interpretation of a text. Being intercultural communication experts, they certainly take translation-relevant factors into account such as the target audience and other communication partners, as well as the time, context and situation in which the text is received, and the function the text is intended to fulfil. But the personality, socio-cultural background, experience and competence of a translator will nonetheless shine through in a translation, just as they do in Rode's retellings, which also involve the personal choices of the author (cf. Section 3.2.4.2).

Moreover, editors, publishers or even governments often impose constraints not only on translators but also on authors (Pascua-Febles, 2006:117). These constraints can range from 'minor' constraints related to layout to translation being used as an instrument for ideological propaganda. In Rode's anthology, for instance, the word count of Silke's translation had to be approximately the same as in the Afrikaans original for the sake of the layout (Silke, 2012a:2). However, changes to tales do not only occur because of the different socio-cultural settings of reception, but also because of the different languages in which they are performed. Things might get lost in translation as a result of a lack of target language equivalents, as was sometimes the case in *In the Never-Ever Wood*, where traditional Afrikaans names, songs or rhymes could not be transferred as is to the English version. In one tale, for instance, a horse appears that is referred to as 'blinkvosperd'. This term had been chosen by the author from a well-known Afrikaans song called "The Blinkvosperd", which Rode mentions in the annotations to the tale (cf. Rode, 2009a:216). As there is no such song in English, Silke translated the term with 'bay horse' and omitted the reference to the Afrikaans song from the annotations to the English version of the tale, "The Reddest Disa" (cf. Rode, 2009b:213-216).

The encounter with the author motivated my study of the Afrikaans original *In die Nimmer-Immer Bos*, which was possible thanks to my basic knowledge of the Afrikaans language. A close reading was conducted to identify the unfiltered, unmediated authorial style. The analysis of the Afrikaans text led to the result that it teemed with

alliterations, rhymes and rhythm, also in the continuous text[21]. At times, Rode's word choices in the Afrikaans version also inspired better German translations because of the similarities between the two languages (cf. Table 5.5). Every reader reads a text differently and thus translators pass on their interpretations of a text. In the context of the present study, it was helpful to be able to read the original Afrikaans version and form a personal opinion of the authorial style, rather than only relying on the translator's interpretation of the text. The voice of the author identified in the Afrikaans version was in line with the authorial voice Rode communicated in the interview. Therefore, not only the English source text and the knowledge acquired in the interviews with Rode and Silke, but also the Afrikaans version contributed to the final German translation product.

3.5.5 Editing of the Initial Translation

Using the information Rode had provided to me, and keeping both the English version and the Afrikaans version of the anthology in mind, I revisited and newly identified the author's voice and style. Thereupon, all tales translated up to that point were re-edited. More alliteration was introduced into the texts, extra appropriate words were inserted and others omitted to improve the rhythm, punctuation was adapted accordingly, and repetition used where possible and desirable. The following sentences illustrate the changes made:

Table 3.1 Samples of Translation Edit

	Source text	Initial translation	Edited translation
1	Wolf just ate. His belly grew round – rounder – roundest. (Rode, 2009b:86)	Wolf hingegen aß einfach. Sein Bauch wurde rund – runder – am rundesten.	Wolf hingegen aß und aß und aß. Sein Bauch wurde rund – runder – kugelrund. (4.2.1)[22]

[21] An extensive empirical study comparing the English translation with the Afrikaans original was beyond the scope of the present study.

[22] See Chapter 4 of the present study, in this case Section 4.2.1, where the practical translation may be found.

2	“Please,“ Jackal pleaded. “At least your feet won’t burn on the hot sand...” (ibid.:98)	“Ach bitte. Dann verbrennen deine Füße auch nicht auf dem heißen Sand“, bat Schakal.	“Ach bitte. Deine Fußsohlen sollen doch nicht auf dem heißen Sand verkohlen“, argumentierte Schakal. (4.2.8)
3	Now Jackal ran faster than ever! He raced across the plains. “Ouch, ow, oooow!” he howled with pain. (ibid.:98)	Schakal rannte noch schneller denn je. Er flitzte durch die Landschaft. „Au, au, aaaauuu!“ heulte er schmerzerfüllt.	Schakal rannte schneller denn je. Er flitzte durch die Landschaft. Er heulte voll Schmerz: „Au, au, oh weh!“ (4.2.8)
4	Man said: “Well, come on then. But only until you’re warm, do you hear? Then you’re going back into the bushes.” (ibid.:86)	Er sagte: „Also gut. Aber nur bis dir warm ist, dass das klar ist. Dann gehst du wieder dahin zurück, wo du hergekommen bist.	„Also gut“, sagte er, „aber eins ist klar, nur bis dir warm ist bleibst du hier. Dann geht es wieder zurück in die Büsche mit dir.“ (4.2.6)
5	Something’s not right here, thought Jackal. (ibid.:86)	Irgendetwas stimmt hier nicht, dachte Schakal.	Irgendetwas stimmt nicht, dachte Schakal, irgendwas stimmt hier nicht. (4.2.13)
6	But oh sorrel and stink grass! (ibid.:86)	Verflixt und zugenäht!	Oh Zwiebelwurz und Zwirn! (4.2.16)

The particular figures of speech used in the translation might not have been present in the above-mentioned source sentences, but as there are often cases where the reproduction of a source sentence rhyme is not possible in the target sentence, stylistic

devices are used where possible. In the edited translation in Example 1, a parallelism was created with the previous sentence, which I considered to be quite suitable in this case as the repetition emphasises that the wolf eats, forgetting everything around him. With regards to Examples 2, 3 and 4, all of the edited translations were chosen for better rhythm. In Examples 3 and 4 rhymes were introduced, and rhyme and alliteration in Example 2. In Example 5, a repetition present in the Afrikaans version was reintroduced to the German translation. With regards to Example 6, the first translation draft had been a common German expression and swearword. The English version, however, is only a euphemistic swearword made up by Elsa Silke. Therefore, inspired by the German expletive 'Himmel, Arsch und Zwirn', the alternative translation 'Oh Zwiebelwurz and Zwirn!' (literal trsl.*:* Oh, onion root and thread!) was chosen for the alliteration and the similar plant connotation.

3.6 Concluding Remarks

Particularly when dealing with children's literature, the translator is allowed creative freedom to create a text that appeals to children. Trying to understand and communicate with children in their own language is what allows for the best possible result. The present chapter illustrated that a translator and, hence, the translation product benefit from communication with an author. Rode managed to strike the right chord with her book as she has herself been a folklore and fantasy enthusiast for all her life and feels at home in that particular language world. The voice found, the insights acquired and the knowledge gained in the interviews with both Rode and Silke were highly valuable for the translation assignment in the present study.

But these aspects also stimulated further research into the tales. To name but one example, the Ashanti tale from Ghana "The Magic Palm Tree" (ibid.:225-229) is about a young man who is not obedient to his mother and therefore swallowed by a palm tree. Only after having inquired from a friend from Ghana did I come to understand the meaning and the moral of the story, which might otherwise have remained obscure for me, namely to practice obedience to one's elders, which is a value highly appreciated in Ghana. The more information language professionals have about the text they are dealing with, the easier it is for them to make educated translation decisions. The examples in Table 3.1 in this section, for instance, serve to illustrate the benefits of

communicating with a source text author. Background information, combined with translation competence, allows translators to produce high-quality translation products.

CHAPTER 4: RODE FOR GERMAN READERS – PRACTICAL TRANSLATION

4.1 Introduction

The German target texts are presented in the order in which the respective source texts occur in *In the Never-Ever Wood*. It is hoped that the present translation also reflects, amongst other things, the gradual maturation of the author's stories. The source tales in the same order are listed in Appendix A.

4.2 Target Text

4.2.1 **Jackal the Trickster** (Rode, 2009b:45-47)

DER LISTIGE SCHAKAL

Schakal und Wolf waren zwar nicht beste Freunde, aber ohne einander konnten sie auch nicht. Wolf war stets begriffsstutziger und etwas dümmlicher als Schakal und daher ein willkommenes Opfer für dessen Scherze.

Als Schakal eines schönen Sommertages unter einem Numnumbaum faulenzte, kam Wolf angetrottet. Schakal konnte Wolf ansehen, dass er hungrig war. Er kicherte hinterhältig und fragte: „Wolf, alter Freund, wann hast du das letzte Mal einen Bissen Hammel zwischen die Zähne bekommen?"

„Das ist schon Wochen her", beschwerte sich Wolf und klopfte sich auf die knochigen Rippen.

Schakal lehnte sich zurück und legte die Pfoten hinter seinem Kopf zusammen. „Nun ja, ich habe einen Plan, einen Spitzenplan, eigentlich sogar einen Königsplan", tönte er.

„Was für einen Plan?", fragte Wolf, begriffsstutzig wie üblich.

„Wolf, mein Bruder", sagte Schakal gerissen und geheimnistuerisch. „Der Schafkraal des Farmers hat ein Loch. Kein besonders Großes, aber gerade recht für dich und mich. Was hältst du davon, wenn wir, sobald der Mond heute Nacht hinter den

Wolken verschwindet, durch das Loch schlüpfen und uns jeder ein dickes, fettes Schaf schnappen?"

Und genau das taten sie. Schwupp-di-wupp durch das Loch, und jeder packte sich ein schmackhaftes Schaf. Schakal aß mit Bedacht. Alle paar Bissen schlich er sich davon und testete, ob er noch durch das Fluchtloch passte. Wolf hingegen aß und aß und aß. Sein Bauch wurde rund – runder – kugelrund.

Nach einer Weile machte sich Schakal heimlich durch das Loch davon. Wolf bemerkte es nicht einmal. Er mampfte vor sich hin und genoss mit geschlossenen Augen seine köstliche Hammelmahlzeit. Als Schakal den Hügel hinter dem Hof erreicht hatte, rief er mit durchdringender Stimme: „Faaar-meer! Wolf ist in deinem Kraal. Er hat ein Schaf gefangen!"

Der Farmer sprang aus dem Bett, schnappte sich seinen Sjambok und rannte zum Gehege. Wolf erschrak zu Tode, als der Farmer mit der Peitsche in der Hand durch das Tor gestürmt kam. „Uah-hhh-mmm!", ächzend und stöhnend versuchte Wolf seinen Kugelbauch durch das Loch zu manövrieren. „Arhh-würg-hhm!" Doch er steckte fest. Und der Farmer erteilte seinem Hinterteil unterdessen eine ordentliche Lektion mit dem Sjambok.

„Du gieriges Vieh!", schimpfte der Farmer während die Peitsche knallte. „Du stiehlst also immer meine Schafe? Dir werde ich eine Lehre erteilen!"

Mit einem lang gezogenen „Ja-hau-whupp!" zwängte Wolf sich schließlich durch das Loch und flitzte den Hügel hinauf. In der Ferne hörte er leise jemanden lachen. Wolf wusste genau, wer es war. Schakal hatte ihm wieder mal ein Schnippchen geschlagen, ihn ausgetrickst, überlistet, ihn zum Narren gehalten!

Afrikaans. Aus Reynard, dem Fuchs, der die Hauptfigur in Van den vos Reinaerde ist, einem mittelniederländischen Gedicht aus dem dreizehnten Jahrhundert (das teils auf dem französischen Renart-Epos basiert), wurde bald ein „Schakal" in den afrikaansen Erzählungen von „Schakal und Wolf". Der einzige richtige Fuchs in Südafrika ist der Schabrackenschakal mit seinem silbergrauen Rücken; richtige Wölfe (Canis lupus) gibt es nicht. In ländlichen Gegenden werden braune Hyänen oder Strandwölfe jedoch manchmal als „Wolf" bezeichnet. Fiona Moodie, die Illustratorin dieses Buches, zeichnete für den Wolf eine Hyäne.

4.2.2 **Hare the Lazy Loafer** (ibid.:55-58)

FAULPELZ HASE

Vor langer Zeit kam eine große Dürre über das Land. König Löwe rief alle Tiere zusammen und trug ihnen auf, ein Wasserloch zu graben. Elefant grub im Flussbett, doch er fand kein Wasser. Nashorn versuchte sein Glück, doch der Sand blieb trocken. Alle Tiere kamen, um graben zu helfen – alle außer Hase, der mit überkreuzten Pfoten entspannt an einem Sheanussbaum lehnte. „Ich werde nicht helfen“, sagte er, „Mein Wasser ist der Tau.“

Auch Schildkröte kam angekrochen. „Ich werde graben“, sagte sie, „Ich habe grenzenlose Geduld.“ Die größeren Tiere machten sich über sie lustig, doch Schildkröte ignorierte sie einfach. Langsam aber beständig grub sie. Und ob ihr es glaubt oder nicht, im Sand sammelten sich schließlich Wassertropfen. Nach und nach füllte sich das Loch mit Wasser und alle Tiere kamen zum Trinken. Alle außer Hase, der weggejagt wurde, weil er laut König Löwe zu faul zum Helfen gewesen war.

Pavian musste in dieser Nacht Wache halten, weil alle wussten, dass Hase nachts zum Trinken kommen würde. Wie nicht anders erwartet, kam Hase – kabum-bum-bum – mit einem Stock fröhlich auf zwei ausgehöhlten Kalebassen trommelnd anspaziert. Die eine war leer, die andere mit Honig gefüllt.

„Schhh, hau ab, mach dich aus dem Staub!“, sagte Pavian und versperrte ihm den Weg.

„Ach, keine Sorge“, antwortete Hase, „mein Wasser schmeckt eh viel besser als dein trübes Dreckwasser. *Mein* Wasser schmeckt nach Honig“, und er tunkte seinen Stock in die gefüllte Kalebasse und gab ihn Pavian zum Kosten.

„Mmmm“, Pavian fuhr sich mit der Zunge genüsslich über die Lippen, „lecker, gib mir mehr.“

Doch Hase protestierte: „Nein, nein. Du trinkst mir noch mein süßes Wasser leer. Lass mich dich festbinden, dann gebe ich dir noch etwas Wasser zu trinken.“

Als er Pavian ordentlich festgebunden hatte, lachte Hase schadenfroh, füllte seine leere Kalebasse mit Wasser und suchte das Weite.

Am nächsten Morgen fanden die Tiere den gefesselten Pavian. „Das war Hase!“, erzürnten sie sich. Und dennoch ließ sich jedes Tier, das in den folgenden Nächten

Wache hielt, für einen Schluck von Hases süßem Honigwasser fesseln, ehe er sich an ihrem Wasserloch bediente.

Schließlich bot sich Schildkröte an: „Ich werde den Faulpelz schon fangen.“ Wieder machten sich die anderen Tiere über sie lustig. Doch Schildkröte bedeckte ihren Panzer mit klebrigem schwarzen Teer und ließ sich unbemerkt im seichten Wasser nieder, wo Hase jede Nacht zum Trinken kam.

Kurz darauf kam Hase – kabum-bum-bum – auf seinen Kalebassen trommelnd anspaziert. Hervorragend, dachte er, es hält gar niemand Wache heute Nacht. Er spritzte und planschte im Wasser und begann, seine leere Kalebasse zu füllen. Als er fast fertig war, trat er auf einen schwarzen Stein – und sein Vorderbein klebte fest. „He-ho!“, rief er alarmiert. Dann sah er, dass es Schildkröte war. „Du willst mich also fangen?“, fragte er und boxte Schildkröte mit dem anderen Vorderbein – das im Nu festklebte. „Du glaubst wohl, du bist stark, was?“, rief Hase und trat Schildkröte mit seinem Hinterbein. „Na warte“, rief Hase, als das Hinterbein auch unbeweglich war, „dich werde ich auf den Mond befördern.“ Und hast du nicht gesehen, war das andere Hinterbein ebenfalls nicht mehr fortzubewegen. „Ich habe immer noch meinen Schwanz!“, krächzte Hase heiser und klopfte mit seinem Schwanz auf Schildkrötes Panzer. Da konnte er sich gar nicht mehr bewegen.

Langsam kam Schildkröte aus dem Wasser, den faulen Hasen auf dem Rücken. Geradewegs kroch sie zu König Löwe. Hase zog und zerrte so heftig, dass sich Beulen auf Schildkrötes Panzer bildeten. Doch es half alles nichts – er saß fest.

Nun musste Hase dafür bestraft werden, dass er das Wasser der Tiere gestohlen hatte. „Bitte schlagt mich nicht“, bettelte er. „Wirbelt mich lieber an meinem Schwanz herum, bis ich ohnmächtig werde.“

Pavian sollte das Wirbeln vollziehen. Er packte Hase beim Schwanz und wirbelte ihn wie ein Meister im Kreis, bis er auf einmal nur noch Hases Schwanzspitze in der Hand hielt. In der Ferne flitzte Hase wie der Wind durch die Büsche Wilden Rosmarins.

Als Hase nach Hause kam, fragte seine Frau: „Warum ist dein Schwanz so struppig?“ „Ach, ich habe mit den Kindern gespielt“, log Hase, weil er sich für seinen Stummelschwanz schämte. Und bis heute kauert Hase auf seinem Schwanz, damit niemand seinen kleinen, weißen Stummelschwanz sieht.

Khoi. Nach der G.R. von Wielligh Erzählung. In einer Version von Alice Werner, einer Sammlerin afrikanischer Erzählungen, bittet Hase darum, mit grünen Bananenblättern gefesselt zu werden und befreit sich, sobald die Blätter trocken und

spröde sind. Hase hat viele Namen in Afrika – Mutlanyana (Sesotho), Kalulu (Nyanya) und Sungura (Suaheli) sind nur drei von vielen.

4.2.3 **Sweet Little Reed** (ibid.:66-69)

HONIGHALM

In einem Land mit vielen Hügeln und Bergen verhungerten die Menschen, weil der Regen ausblieb. Die Maiskolben waren klein und verkümmert. Die Kühe gaben keine Milch. Die Menschen waren hungrig, die Winter bitterkalt.

In einem kleinen Dorf zwischen trockenen, gelben Hügeln lebte ein Mann, der gerne mit seinem Speer jagte. Er war kein schlechter Mensch, doch er war knauserig. Wenn er eine Antilope erlegt hatte, behielt er das Fleisch für sich, statt es mit seinen Nachbarn zu teilen. Hungrig betrachteten die Kinder seinen Kochtopf, doch er gab ihnen nichts.

Eines Tages fand der Knauser hoch oben auf einer Klippe ein Bienennest. Er nahm die glänzenden, dicken Honigwaben heraus und gab sie in einen Tontopf mit Deckel, den er heimlich hinter seinem Haus vergrub. Der Deckel hatte ein kleines Loch, durch das der Knauser einen dünnen Schilfhalm gesteckt hatte. Der Halm ragte gerade so aus der Erde.

Abends rief der Knauser alle Kinder zusammen, die sich stets um seinen Kochtopf versammelten. „Juhuuu, vielleicht gibt er uns dieses Mal etwas zu essen“, jubelten und jauchzten die Kinder.

Doch der Knauser sagte: „Kommt. Kommt mit mir hinter mein Haus und singt ein Lied für mich, während ich die lästigen Ameisen vertreibe.“

Hinter dem Haus sagte er zu den Kindern: „Lasst uns ein Spiel spielen. Ich blase die Ameisen weg und ihr singt das Lied dazu und das geht so:

„Honighalm so süß und fein
Hör mein Lied so zart und rein
Hungrige Ameisen geht hinfort
An einen weit entfernten Ort.“

So ein seltsames, sinnloses Lied, dachten die Kinder, aber sie sangen trotzdem, weil es Spaß machte. Der Knauser kniete auf dem Boden, saugte durch den Schilfhalm den süßen Honig aus dem vergrabenen Topf und tat so, als würde er die Ameisen wegblasen.

Als der Knauser eines Tages wieder mal im Busch unterwegs war, flüsterten die Kinder aufgeregt: „Lasst uns nachsehen, ob der Knauser wirklich alle Ameisen weggeblasen hat."

„Wartet", sagte das älteste Mädchen, „was haltet ihr davon, wenn ihr das Lied singt und ich nachsehe, was im Boden vergraben ist." Also sangen sie:

„Honighalm so süß und fein
Hör mein Lied so zart und rein
Hungrige Ameisen geht hinfort
An einen weit entfernten Ort."

Das älteste Mädchen ließ sich auf die Knie nieder und sah den Schilfhalm aus der Erde ragen. Sie begann zu saugen und kühler, himmlischer Honig kam heraus. Lékêrê! Lékêrê!

„Lass uns auch mal, lass uns auch mal!", riefen die anderen Kinder; und jedes saugte einmal kräftig, bevor sie ihre Mütter herbeiriefen. Die Mütter kamen mit ihren Töpfen angerannt. Sie gruben den großen Topf Honig aus und jede Mutter schöpfte sieben Löffel Honig in ihren Topf. An diesem Abend bekam jedes Kind Honig über seine dürftige Portion Haferbrei.

Kurz nach Einbruch der Dunkelheit kam der Knauser zurück. Im Licht des Vollmonds schlich er um sein Haus, kniete sich nieder und begann, am Schilfhalm zu saugen. Doch es kam nur Wasser heraus. Die gewitzten Mütter hatten den Topf mit Wasser gefüllt und ihn wieder an derselben Stelle vergraben.

„Hmmm", überlegte der Mann, der ein Knauser, aber kein schlechter Mensch war. Er dachte nach. Er kratzte sich hinter dem Ohr. Er fuhr sich mit der Hand über den Kopf. Er zupfte sich am Bart. Er dachte an die hungrigen Gesichter der Kinder. Da ging ihm langsam ein Licht auf: Weil er so geizig gewesen war und sich geweigert hatte, seinen Honig mit den anderen zu teilen, war er ihm weggenommen worden.

Von diesem Tag an wusste der Mann, was er zu tun hatte, wenn er einmal ein Stück Fleisch oder eine Honigwabe besaß.

Sotho. Das Seine mit anderen zu teilen ist eine uralte und hochgeschätzte Tradition in Afrika.

4.2.4 **Why Hyena Limps** (ibid.:76-78)

WARUM HYÄNE HINKT

Hyäne und Schakal lagen eines schönen Tages im Schatten einer Akazie. Der schwere Kopf und der starke Kiefer der Hyäne ruhten auf ihren Vorderpfoten, die spitze Schnauze des Schakals auf den Seinen. Eine Schar Schwalben segelte vorüber und Schakal sah in den Himmel hinauf.

„Hyäne“, sagte er, „siehst du die große, weiße, flauschig-weiche Wolke dort? Wusstest du, dass das in Wirklichkeit köstlichstes Hammelfett ist? Ich bring dir ein Stück mit.“ Weil Tiere damals noch unglaubliche Dinge tun konnten, kletterte Schakal Pfote für Pfote in den Himmel hinauf, bis er bei der weißen Wolke angelangt war.

Schakal aß sich pappsatt am Fett. Seine Schnurrhaare glänzten, seine ganze Schnauze glänzte. Das Fett triefte nur so von seinem Hals.

Nun musste er wieder hinunter zur Erde gelangen, was wesentlich schwieriger war, als hinaufzukommen.

„He hallo, Hyäne", rief Schakal, „fang mich auf, wenn ich falle, einverstanden? Ich bringe dir auch ein großes Stück Fett zum Dank mit!"

Pflichtbewusst stand Hyäne auf und machte sich bereit, Schakal aufzufangen. Wumm! Hyänes Körper bremste Schakals Aufprall, und nur dank ihr war er nicht im wahrsten Sinne des Wortes am Boden zerstört. Nur, wo war das versprochene Stück Fett?

„Oh, Salamanderschwabbelschlange", rief Schakal und tat so, als ob es ihm sehr Leid tat, „sieht ganz so aus, als hätte ich dein Fett vergessen.“

Hyäne seufzte: „Tja, dann werde ich wohl selbst hinaufklettern müssen.“ Pfote für Pfote kletterte sie also, genau wie Schakal es getan hatte, in den blauen Himmel hinauf. Hyäne ließ sich auf der Wolke aus Fett nieder und aß und aß und aß. Als ihr Bauch kugelrund war, rief sie zu Schakal hinunter: „He Bruder, du mit dem schwarzen Streifen auf dem Rücken! Du bist dran, mich aufzufangen!"

„Ich bin bereit!“, rief Schakal und streckte seine Vorderpfoten aus.

Doch kurz bevor Hyäne in Schakals Arme fallen konnte, sprang er mit einem Satz zur Seite. „Au-au-au-au-au, Dorn in meiner Pfote, aauuuuaaaa!“, heulte er. Hyäne landete mit einem dumpfen Plumps auf dem harten Boden. Oh ihr Rücken, der tat weh!

Darum humpelt Hyäne noch immer, als hätte sie eine Rückenverletzung. Manche glauben sogar, ihr linkes Hinterbein sei kürzer als das rechte. Und an all dem ist Schakal Schuld.

Khoi. W. H. I. Bleek, manchmal mit Unterstützung seiner Schwägerin Lucy Lloyd, hat mit der Tonaufnahme von frühen Khoisan-Erzählungen in den Muttersprachen der Erzähler wertvolle Arbeit geleistet.

4.2.5 **The Pretty Girl… Without Teeth** (ibid.:79-83)

DIE SCHÖNE… OHNE ZÄHNE

Es war einmal ein Mann, der hatte drei Söhne. Sie lebten in den Bergen nicht weit eines großen Sees, der Fundudzisee hieß. Die Söhne wuchsen heran, und an manchen Abenden, wenn der Nebel über die Berge kroch und der Ruf des Louries im dichten Wald verstummte, sehnten sich die Brüder nach einer hübschen, fleißigen Frau. Nach einer, die kochte und schöne Töpfe machte und noch schönere Geschichten am Lagerfeuer erzählte. „Ach“, seufzten sie in Gedanken versunken.

Der Vater wusste von ihrem Wunsch. Eines Tages nahm er seinen Knobkierrie und machte sich mit dem Stock auf den Weg ins Tal, um nach einer Frau für seinen ältesten Sohn zu suchen. Er fand ein schönes, fleißiges Mädchen mit lachenden Augen.

An jenem Abend sagte er zu seinem ältesten Sohn: „Gehe morgen mit fünf unserer besten Ochsen zu dem Vater des Mädchens und halte um ihre Hand an.“

Der Sohn tat, was sein Vater ihm aufgetragen hatte. „Gehe mit ihm“, sagte der Vater des Mädchens zu seiner Tochter, „Du hast meine Erlaubnis zu heiraten."

Das Mädchen sah den seltsamen jungen Mann wortlos an, folgte ihm aber widerstandslos. Doch das Lachen war aus ihren Augen verschwunden.

An dem Bach angekommen, an dem die Klippspringer trinken, begann sie zu singen:

„Ein schönes Mädchen,
ja das bin ich,
doch ohne Zähne,
kein Mann liebt mich.”

„Was?“, rief der älteste Sohn. Er drehte sich zu dem Mädchen um und sagte: „Mach deinen Mund auf und beweise es mir." Sie machte ihren Mund auf und, ob ihr es glaubt oder nicht, statt ihrer Zähne war dort nur ein schwarzer Rand.

„Ich bringe dich sofort zurück zu deinem Vater“, sagte der älteste Bruder. „Ich will keine Frau ohne Zähne.“ Anschließend machte er sich mit seinen fünf Ochsen auf den Nachhauseweg.

Als der älteste Bruder den anderen erzählte, was passiert war, sagte der mittlere Bruder: „Vater, bitte lass mich morgen gehen und sehen, ob es wahr ist.“ Am folgenden Tag machte er sich mit fünf Ochsen auf den Weg zum Haus der Schönen ohne Zähne.

Der Vater war damit einverstanden, dass die beiden heirateten. Das Mädchen sah den mittleren Bruder wortlos an, folgte ihm aber widerstandslos. Doch das Lachen war aus ihren Augen verschwunden. An dem Bach angekommen, an dem die Klippspringer trinken, begann sie zu singen:

„Ein schönes Mädchen,
ja das bin ich,
doch ohne Zähne,
kein Mann liebt mich.”

„Was?“, rief der mittlere Bruder. „Mach deinen Mund auf und beweise es mir." Und, ob ihr es glaubt oder nicht, statt ihrer Zähne war dort nur ein schwarzer Rand.

„Ich bringe dich sofort zurück zu deinem Vater“, sagte der mittlere Bruder. „Ich will keine Frau ohne Zähne.“ Anschließend machte er sich mit seinen fünf Ochsen auf den Nachhauseweg.

Als der jüngste Bruder hörte, was vorgefallen war, sagte er: „Bitte Vater, ich will mir die Schöne ohne Zähne auch einmal ansehen.“ Früh am darauffolgenden Morgen ging er mit den fünf besten Ochsen in das neblige Tal hinunter. Der Atem der Tiere dampfte in der kühlen Morgenluft.

Der jüngste Sohn hielt beim Vater der Schönen ohne Zähne um die Hand der Tochter an. „Ich habe dir fünf unserer besten Ochsen mitgebracht“, sagte er. Der alte

Mann nickte wortlos. Das Mädchen blieb ebenfalls stumm, doch ihre dunklen Augen lachten, wie zuvor.

Widerstandslos folgte sie dem jüngsten Bruder, der sich immer wieder umsah, ob sie müde war und eine Pause brauchte. An dem Bach angekommen, an dem die Klippspringer trinken, begann sie zu singen:

„Ein schönes Mädchen,
ja das bin ich,
doch ohne Zähne,
kein Mann liebt mich."

„Ha!", sagte der jüngste Bruder kopfschüttelnd, „Ich glaube dir nicht. Mach deinen Mund auf und beweise es mir." Sie machte ihren Mund auf und, ob ihr es glaubt oder nicht, statt ihrer Zähne war dort nur ein schwarzer Rand.

„Wir werden ja sehen", sagte der jüngste Bruder. Er holte eine Handvoll nassen, feinen Sand aus dem Bachbett und säuberte damit vorsichtig den Mund des Mädchens. Und was hat er da entdeckt, unter dem schwarzen Belag versteckt? Strahlend weiße, perfekte Zähne!

Der jüngste Bruder machte Luftsprünge vor Freude und das Mädchen lachte, dass ihre Zähne nur so blitzten. Zurück zu Hause glaubte ihm niemand seine Geschichte. Das Mädchen hielt ihren Mund fest geschlossen, doch ihre Augen strahlten. Der Vater ging zu der Hütte der Mutter, wo das Mädchen sich ausruhte. „Wenn du deinen Mund aufmachst und mir beweist, dass du Zähne hast, bekommst du ein ganzes Schaf von mir", sagte er zu der künftigen Braut.

Das Mädchen konnte sich das Lachen nicht mehr verkneifen. Mit weit geöffnetem Mund lachte sie aus vollem Hals. Der alte Mann war völlig verblüfft über ihre perfekten Zähne.

„Gut gemacht, mein Sohn", lobte er seinen Jüngsten, „Deine Braut ist schön, fleißig und sie hat perfekte Zähne." Beschämt nahmen die zwei älteren Brüder ihre Knobkierries und liefen in die Weite des Velds hinaus. Die Dorfbewohner machten sich daran, in Töpfen Bier zu brauen, und das Echo der Trommeln schallte durch Berg und Tal und lud die Gäste zum anstehenden Hochzeitsfest.

Venda. Das Volk der Venda ist bekannt für seinen Schatz von Geschichten. Südlich der Region Venda regiert eine lebende Legende: Die Regenkönigin Modjadji,

Oberhaupt des Stammes der Lobedu. Jede neue Königin Modjadji führt die Tradition des Regenmachens weiter. Rund um den Königspalast wachsen die geschützten Modjadji-Palmfarne, die bis zur Zeit der Dinosaurier zurückzudatieren sind.

4.2.6 **How Dog Came to Live with Man** (ibid.:84-87)

WIE HUND UND MENSCH BESTE FREUNDE WURDEN

Hund hat nicht immer bei Mensch gelebt – nein, nein. Vor langer, langer Zeit war Hund Schakals bester Freund. Sie lebten zusammen in der Weite des afrikanischen Velds, schliefen unter Büschen oder in Felsspalten.

Hund und Schakal gingen auch gemeinsam auf die Jagd. Eines Abends, nachdem sie den ganzen Tag nichts gefangen und sich mit hungrigen Mägen schlafengelegt hatten, kroch Hund näher zu Schakal und sagte: „Schakal, mein Bruder, hörst du wie mein Magen murrt und knurrt? Ich könnte einen ganzen Löwen verschlingen, so hungrig bin ich."

„Haha", lachte Schakal, „das würde ich ja gerne sehen. Aber es hilft alles nichts, mein Freund. Du wirst dein Magenknurren ertragen und bis zum Morgengrauen warten müssen."

Hund seufzte, stöhnte schwer, drehte sich hin, drehte sich her. Er konnte nicht schlafen. Er schüttelte seinen Kopf, kratzte sich da, kratzte sich dort. Er versuchte es mit Sternezählen, kam aber nur bis eins, zwei, drei, da waren seine Gedanken schon wieder bei seinem leeren Magen, ei, ei, ei.

„Weißt du, Schakal", versuchte Hund erneut sein Glück, „Mensch hat sich zwischen Palmen und Maniokplantagen auf dem Berg eine Hütte gebaut. Ab und zu konnte ich einen Blick auf sein Feuer erhaschen. Mensch sitzt nachts am Feuer und seine Frau sitzt neben ihm. Das habe ich auch gesehen, als ich nachts auf leisen Sohlen dort meiner Wege ging. Sie webt Teppiche mit schönen Mustern. Manchmal essen sie Süßkartoffeln, oh, die duften! Oder sie essen Fleisch, das sie auf den Kohlen braten, man kann den Geruch schon aus einem Kilometer Entfernung erraten. Wie wäre es, wenn wir hingingen und ..."

„Ach, sei still, Hund-der-klagt“, knurrte Schakal, „Ich gehe nirgendwo hin. Ich will schlafen. Aber nur zu, geh du nur. Wenn du wieder hier bist, kannst du ja Bericht erstatten.“ Schakal schnaubte und rollte sich zusammen; Augen zu, Schwanz drüber.

Einsam und im Stich gelassen – so schien es zumindest – saß Hund unter dem nächtlichen Himmelszelt. Etwas fehlte in seinem Leben, dessen war er sich sicher. Er schüttelte sich, stand auf und wusste auf einmal, was zu tun war. Zielstrebig machte er sich durchs Dickicht auf den Weg zu der Hütte von Mensch. Er sah das Feuer schon von Weitem. Er sah Mensch und seine Frau und roch das gebratene Fleisch.

Als er schnüffelnd um die Ecke schlich, schlugen die erschrockenen Hühner gackernd Alarm. Sofort kam Mensch angriffsbereit mit einem Stock in der Hand durch die Tür gerannt, denn damals war Hund noch ein wildes Tier.

„Lass mich bitte ein Weilchen an deinem Feuer liegen“, bat Hund ihn, „Ich bin so hungrig und mir ist eiskalt." Mensch sah, dass Hund zitterte und nur Fell und Knochen war. Ihm wurde weich ums Herz.

„Also gut“, sagte er, „aber eins ist klar, nur bis dir warm ist bleibst du hier. Dann geht es wieder zurück in die Büsche mit dir.“ Hund legte sich so nah wie möglich ans lodernde Feuer. Oh, wie wohlig warm es war. Und zur Krönung warf Mensch ihm auch noch einen großen Knochen hin, an dem er sogleich zu nagen begann. Ah, was für ein Leben!

Nach einer Weile fragte Mensch: „Ist dir jetzt warm genug?“

Verwirrt sah Hund auf. „Nicht mal annähernd“, antwortete er.

Später fragte Mensch noch einmal: „Ist dir jetzt warm genug?“

Hund sah nicht auf. „Nicht mal annähernd“, murmelte er.

Als noch mehr Zeit vergangen war, sagte Mensch verärgert: „Genug jetzt, geh! Du kannst nicht die ganze Nacht bleiben.“

Hund sah mit seinen kaffeebraunen Hundeaugen direkt in die dunklen Augen von Mensch und sagte: „Darf ich bitte hierbleiben und nachts am Feuer ruhen? Ich verspreche dir, deine Hühner nicht zu fangen, dich vor umherschleichenden Dieben zu warnen. Ich werde auf deine Kinder aufpassen und deine Maniok- und Süßkartoffelpflanzen bewachen, rund um die Uhr. Wenn du auf Jagd gehst, folge ich der Spur. Ich werde alles dafür geben, mit dir zu leben und hin und wieder ein Stück Fleisch zu bekommen."

Mensch sah, dass Hund treue Augen hatte. Er streckte seine Hand nach Hund aus, streichelte seinen pelzigen Kopf und sagte schließlich: „Also gut, du kannst bleiben.”

Hund atmete erleichtert auf und rollte sich am Feuer zusammen.

Noch viele Nächte lang hörte man Schakals Rufe in der Ferne. „Hund, mein Bruder, ich vermisse dich, hörst du? Komm und jag‘ mit mir! Buu-huuuu“, jaulte er zum Mond hinauf. Und das macht er auch heute noch. Doch Hund stieß nur einen langen, zufriedenen Seufzer aus und rutschte näher zu Mensch und seinem Feuer. Und das macht er auch heute noch.

Kongolesisch. Eine Erzählung des Bushongo/Bakuba-Stammes.

4.2.7 **How Heron Outwitted Jackal** (ibid.:88-91)

WIE REIHER SCHAKAL AUSTRICKSTE

Eines Tages trieb sich Schakal auf der Suche nach etwas Schmackhaftem im Veld herum. Es war ein kalter Wintermorgen und der eisige Wind fuhr ihm durch Mark und Bein.

„Guruu-guruu-guruu“, hörte Schakal Frau Taube hoch oben in den Zweigen eines Kareebaumes gurren – und schon war ein Plan geschmiedet.

„Guten Tag, Frau Taube“, rief er hinauf „Wie viele Kleine hast du denn dort oben in deinem Nest?“

„Gu-kucku-ru!“ Schakal jagte Frau Taube einen solchen Schrecken ein, dass sie sich für einen Moment im Ton vergriff. „Nur zwei“, flüsterte sie.

„Hör gut zu“, sagte Schakal. „Ich habe einen Löwenhunger, meine Schnauze ist eiskalt, und du sitzt dort oben in deinem warmen, gemütlichen Nest. Wie wäre es, wenn du mir eines deiner Kleinen zum Frühstück herunterwirfst?"

Frau Taube flatterte aufgeregt mit den Flügeln und legte sie schützend um ihre Kleinen. „Niemals!“, rief sie, „Nur über meine Leiche.“

„Tja, dann zwingst du mich leider, auf den Baum zu klettern und euch alle drei zum Frühstück zu verspeisen“, sagte Schakal und tat so, als würde er sich daran machen, auf den Baum zu klettern.

Frau Taube bekam solche Angst, dass sie eines ihrer Kleinen aus dem Nest schubste. „Dankeschön. Ich komme morgen wieder und hole das andere“, warnte Schakal und trottete davon.

Frau Taube klagte bitterlich, so bitterlich, wie nur eine Taube an einem bitterkalten Wintermorgen auf einem Baum klagen kann. Reiher, der vorbeiflog, hörte das Klagelied der Taube und ließ sich auf einem Zweig nieder. „Stimmt etwas nicht, Frau Taube?", fragte er.

Frau Taube erzählte Reiher, dass Schakal am darauffolgenden Morgen auf den Baum klettern und ihr zweites Kleines fressen wolle.

„Ach herrje, und das glaubst du?!", spottete Reiher. „Ihr Tauben glaubt aber auch alles! Seit wann kann Schakal denn auf Bäume klettern? Er kann überhaupt nicht klettern!"

Das beruhigte Frau Taube, weil sie wusste, dass sie Reiher vertrauen konnte.

Als Schakal am darauffolgenden Morgen schnüffelnd angetrottet kam, hielt Frau Taube ihr Kleines gut unter ihrem schützenden Flügel verborgen und rief tapfer aus dem Baum hinunter: „Du Lügner! Ich weiß, dass du nicht auf Bäume klettern kannst. Reiher hat es mir erzählt!“

Schakal war außer sich vor Wut, weil ihm klar wurde, dass er dieses Spielchen nicht mehr mit Frau Taube spielen konnte.

Einige Tage später traf Schakal Reiher an einem Wasserloch. Ha, dem Plapperschnabel werde ich es heimzahlen, dachte Schakal.

Er setzte sich zu Reiher, der auf einem Stein im seichten Wasser stand und nach Fröschen Ausschau hielt. „Du genießt das schöne Wetter heute, was?“, sagte Schakal im Plauderton. „Aber sag mal, was machst du, wenn es plötzlich anfängt, zu regnen und dir der Regen von Norden ins Gesicht peitscht?“

„Dann drehe ich mich einfach in die entgegengesetzte Richtung", sagte Reiher und drehte dem Norden den Rücken zu.

„Und wenn dir der Regen von Süden ins Gesicht peitscht?“, fragte Schakal.

„Ach, dann drehe ich dem Süden einfach den Rücken zu", sagte Reiher und führte Schakal vor, wie er das tun würde.

„Und wenn der Regen von Osten kommt?", wollte Schakal wissen.

„Ach, dann drehe ich dem Osten einfach den Rücken zu", sagte Reiher und genau das tat er auch. „Und wenn der Regen von Westen kommt?", fragte Schakal.

„Ach, dann drehe ich dem Westen einfach den Rücken zu", sagte Reiher und genau das tat er auch.

„Soso“, sagte Schakal, „sehr clever. Aber was machst du, wenn der Regen in Strömen direkt aus dem Himmel auf dich hinunterprasselt?“, fragte er und ging ein paar

Schritte auf Reiher zu. „Kein Problem“, lachte Reiher, „dann stecke ich meinen Kopf einfach unter meinen Flügel.“ Und genau das tat er auch.

Blitzschnell machte Schakal einen Satz nach vorne und packte Reiher am Flügel. „Hab ich dich!“, rief er, „Ein Leckerbissen von einem Mittagessen!“

Er war kurz davor, Reiher zu verspeisen, da sagte dieser: „Einen Moment mal, Schakal. Ich hatte ja keine Ahnung, dass du so rüpelhaft bist. Wo sind nur deine Manieren? Ein wohlerzogenes Tier würde seine Pfoten zusammenlegen und vor seiner Mahlzeit ein Gebet sprechen.“

Schakal wollte nicht, dass Reiher ihn für rüpelhaft und ungezogen hielt. Also klemmte er Reiher unter seinen Arm, legte seine Vorderpfoten aneinander und schloss die Augen. Doch als er gerade sein Gebet aufsagen wollte, kämpfte Reiher sich frei, flatterte taumelnd davon und brachte sich vor Schakals Beißern in Sicherheit.

Khoi. In einer anderen Version tritt Schakal auf Reihers Kopf, was erklärt, warum Reiher einen Knick im Hals hat. Die hier niedergeschriebene Geschichte basiert auf der Version von G. R. von Wielligh.

4.2.8 **Why Jackal Has a Black Saddle on his Back** (ibid.:96-98)

WARUM SCHAKAL EINEN SCHWARZEN STREIFEN AUF DEM RÜCKEN HAT

Vor langer Zeit kam die Sonne noch auf die Erde hinunter. Man sagt, dass die Sonne, die wie ein Mensch aussah, mit den Menschen und den Tieren lebte.

Eines Tages, als sich Schakal auf der Suche nach etwas Schmackhaftem in der Weite des afrikanischen Velds herumtrieb, traf er ein hübsches, kleines Mädchen, das im Schatten einer Akazie saß. Es war gelb, glänzte wie Gold und um seinen Kopf herum strahlte es wie tausend Sonnen.

Schakal entschied, das Sonnenkind mit nach Hause zu nehmen, um bei den anderen Schakalen mit ihm anzugeben. „Warum sitzt du hier denn ganz alleine, Kleine?“, fragte Schakal.

„Ich bin müde und ruhe mich etwas aus“, antwortete das Mädchen. „Bald muss ich wieder in den Himmel hinauf und meine Strahlen auf die Erde werfen.“

„Willst du mich nicht begleiten? Du kannst auf meinem Rücken reiten“, bot Schakal an. Das Kopfschütteln des Mädchens warf flackernde, goldene Sonnenstrahlen über das ganze Veld.

„Ach bitte. Deine Fußsohlen sollen doch nicht auf dem heißen Sand verkohlen“, argumentierte Schakal.

Das Sonnenkind kletterte schließlich doch auf Schakals Rücken und so trotteten sie durch die Landschaft. Doch bald begann Schakals Rücken zu jucken und zu brennen. „Auuuuu, steig ab, steig ab!", jaulte er und sprang vor Schmerzen nach links und nach rechts, vor und zurück. Doch das Mädchen bewegte sich nicht vom Fleck.

„Steig ab! Steig ab! Ich will ein wenig Wasser trinken“, flehte Schakal. Doch das Mädchen bewegte sich nicht vom Fleck.

„Mein Rücken brennt! Steig ab!“, bettelte Schakal. Doch das Mädchen bewegte sich nicht vom Fleck.

„Ich bin ein Sonnenkind“, sagte es, „Ich sitze, wo ich sitze. Und wo ich sitze, versengt die Sonne die Erde."

Schakal zappelte und schüttelte sich. Er rannte so schnell wie nie. Er rannte bis zu einem Wasserloch, sprang ins Wasser und kühlte seinen Rücken, der wie Feuer brannte. Doch das Sonnenkind rührte sich nicht vom Fleck. Sein helles Lachen schallte über das Veld.

Schakal sauste zu einem ausgetrockneten Baumstamm und rieb seinen Rücken daran, bis das Sonnenkind herunterfiel.

Schakal rannte schneller denn je. Er flitzte durch die Landschaft. Er heulte voll Schmerz: „Au, au, oh weh!“ Wo das Sonnenkind das Fell auf seinem Rücken verbrannt hatte, war nun ein dunkler Streifen. Und diese Fellmarkierung sollte Schakal für den Rest seines Lebens tragen.

*Khoisan. Sowohl bei den Khoi als auch bei den San gibt es diese Erzählung. Diese Version stammt laut Sigrid Schmidt (*Märchen in Namibia*) von den Nama und Damara in Namibia. Früher waren die Menschen sehr von der Sonne abhängig, weil sie ihnen Licht und Wärme spendete. Sonne, Mond und Sterne hatten für sie etwas Magisches. Sie erklärten diese Phänomene durch Schöpfungsmythen. So erzählt beispielsweise ein wundervoller San-Mythos von der Erschaffung der Milchstraße, als ein Mädchen Kohlen und Asche in die Luft warf.*

4.2.9 **House, my Little House** (ibid.:99-101)

HAUS, MEIN HÄUSCHEN

Schakal hatte sich eine Höhle unter einem Rosinenbusch gegraben, einen Unterschlupf, der im Sommer kühl und im Winter wohlig warm war.

Eines schönen Sommertages, als Schakal gerade auf der Jagd war, kamen zwei junge Löwen an seinem Unterschlupf vorbei. Die Zungen hingen ihnen aus den Mäulern und sie waren müde und sehr hungrig. „Ruhen wir uns doch ein bisschen in Schakals Haus aus“, sagte einer von ihnen, „Vielleicht kommt er ja mit einem Stück Fleisch zurück, das wir ihm stibitzen können."

Die beiden jungen Löwen drängten und zwängten sich in Schakals Unterschlupf. Kurz darauf kam Schakal mit einem Hasen, den er gefangen hatte, angetrottet. Schakal schnüffelte, schnüff schnüff, hielt die Schnauze in die Luft: „Jemand ist in meinem Haus. Und dieser Jemand riecht nicht nach Schakal.“ Weil Schakal ein schlaues Köpfchen war, beschloss er, herauszufinden, wer dieser Jemand war.

„Oh, Haus, mein Häuschen! Sprich mit mir!“, rief Schakal.

Doch niemand antwortete. Die Löwen waren mucksmäuschenstill. „Oh, Haus, mein Häuschen! Sprich mit mir!“, rief Schakal noch einmal.

Kein Mucks im Häuschen.

Dann rief Schakal noch lauter: „Mein Haus, ist dir nicht gut? Kein wallo-willo-wipp, wie sonst, wenn ich dich ruf? Wallo-willo-wipp, dein üblicher Gruß, damit ich weiß, die Luft ist rein."

Als daraufhin einer der jungen Löwen „Wallo-willo-wipp!“ rief, wusste Schakal sofort, dass jemand in seinem Haus war. Samt dem Hasen, den er hatte kochen wollen, machte er sich so schnell er konnte lachend aus dem Staub. Wo hatten die dummen Löwen denn je von einem sprechenden Haus gehört?

Nama.

4.2.10 **The Little Bird who Could Make Amasi** (ibid.:103-105)

DER VOGEL, DER AMASI MACHEN KONNTE

Als einmal große Trockenheit herrschte und die Menschen sehr wenig zu essen hatten, pflegte eine Frau ihren Acker. Sie rupfte Unkraut, grub Dornbüsche aus und bereitete den Boden vor, um beim ersten Regen pflanzen zu können.

Als die Frau jedoch am darauffolgenden Tag zum Acker kam, war er überwuchert von Unkraut und Dornbüschen. Sie musste wieder ganz von vorne anfangen. Als sie so vor sich hin arbeitete, hörte sie plötzlich hinter sich im Baum ein Zwitschern: Twiii-iii. Sie drehte sich um und sah ein Vöglein im Baum sitzen, das sie noch nie zuvor gesehen hatte. Es rief ihr zu: „Dieses Land gehörte meinem Vater. Jetzt gehört es mir. Soviel du auch gräbst, Unkraut und Dornbüsche kehren wieder.“ Twiii-iii, twiii-iii, flog das Vöglein zwitschernd davon.

Als die Frau am darauffolgenden Morgen zum Acker kam, war er wieder überwuchert von Unkraut und Dornbüschen. Sie rannte nach Hause und rief ihren Mann: „Ein Vogel lässt jede Nacht Unkraut und Dornbüsche auf unserem Maisfeld wachsen. Bitte komm und sieh es dir einmal an.”

Der Mann eilte seiner Frau hinterher. Beim Acker angekommen, hörten sie ein Geräusch – twiii-iii, twii-iii – und der Vogel rief aus dem Baum: „Dieses Land gehörte meinem Vater. Jetzt gehört es mir. Soviel ihr auch grabt, Unkraut und Dornbüsche kehren wieder.“

Der Mann wurde wütend. Er schüttelte die Zweige, bis der Vogel auf den Boden fiel und packte ihn, ehe er wegfliegen konnte.

„Bitte tu mir nicht weh“, bat das Vöglein. „Ich sorge dafür, dass du immer Amasi hast, köstlich dickflüssige, cremige Sauermilch.“

Ah, dachte der Mann, an Amasi können sich meine Kinder richtig satt essen. „Na gut, ich gebe dir noch eine Chance“, sagte er zu dem Vogel, nahm ihn mit nach Hause und sperrte ihn heimlich in einen großen braunen Tontopf mit Deckel. Dann sang er leise: „Mach Amasi, Vögelein, mach Amasi, wenn ich sing den Reim.“ Der Vogel flatterte im Topf und als der Mann den Deckel hob, war er bis oben hin gefüllt mit Sauermilch.

An diesem Abend saßen der Mann, seine Frau und ihre zwei Kinder am Lagerfeuer und aßen Sauermilch. Sie aßen und aßen und ihre Mägen wurden immer

voller. Der Mann sagte zu seinen Kindern: „Ihr dürft niemals den Deckel von diesem Topf nehmen. Ich bin der einzige, der das darf.“

Die Familie hatte von nun an jeden Tag genug zu essen und die Kinder wurden groß und stark. „Wo kommt die Sauermilch bloß her? Unsere Kühe geben doch gar keine Milch“, fragte der kleine Junge eines Tages seine Schwester, als sie alleine waren.

Seine Schwester antwortete: „Vater singt dem großen, braunen Topf abends immer leise ein Lied.“

„Was singt er denn?“, fragte ihr Bruder.

„Mach Amasi, Vögelein, mach Amasi, wenn ich sing den Reim“, flüsterte das Mädchen ihrem Bruder aufgeregt ins Ohr.

Der kleine Bruder bekam große Augen, nahm seine Schwester bei der Hand und sie schlichen zu dem Topf, aus dem sie abends immer ihre Sauermilch bekamen.

Der Junge hob den Deckel. . . und ob ihr's glaubt oder nicht, in dem großen Topf saß ein Vögelein. Er nahm seine Schwester wieder bei der Hand und sie sangen gemeinsam: „Mach Amasi, Vögelein, mach Amasi, wenn ich sing den Reim.“ Im Nu war der Topf randvoll mit dickflüssiger, cremiger Sauermilch. Die Kinder aßen und aßen. Sie aßen eine Schale köstliche Amasi nach der anderen. Vor lauter Essen vergaßen sie, den Topf wieder zu verschließen. Da flatterte der Vogel, der Amasi machen konnte – twiii-iii, twiii-iii – in die Höhe und durch die offene Tür hinaus. Auf und davon.

An jenem Abend war der große, braune Tontopf leer. Kein Vögelein, keine Amasi. Oh, oh, oh, war der Vater wütend! Die Kinder bereuten es sehr, dass sie den Deckel vom Topf genommen hatten.

Zulu/Xhosa.

4.2.11 **The Sun’s Children** (ibid.:106-108)

DIE SONNENKINDER

Zu Zeiten unserer Vorfahren sahen alle zu dem großen Heiseb auf. Obwohl er jedermann ab und zu an der Nase herumführte, fragten alle stets ihn, wenn sie etwas brauchten. Man erzählt sich, dass Strauß damals der einzige war, der Feuer hatte.

Obwohl es unter seinem Flügel verborgen war, gelang es Heiseb, das Feuer zu stehlen und es den Menschen zu bringen. Vor Heiseb musste man sich in Acht nehmen. Es heißt, dass er sich in ein Tier verwandeln oder jede beliebige andere Gestalt annehmen konnte, wann immer er wollte.

Zu jener Zeit war die Sonne noch nicht am Himmel. Sie lebte mit den Menschen auf der Erde. Die Zikaden, die man noch immer an heißen Sommertagen zirpen hört, waren die Kinder der Sonne. Sie waren ihre winzigen Musikanten, die mit ihrem Flügelfiedeln die Menschen lockten.

Doch wenn die Menschen, angelockt von der Musik der Sonnenkinder der Sonne näher und näher kamen, versengte die Sonne ihre Augen und machte sie blind.

Die Menschen wollten die Sonne nicht mehr auf der Erde haben und beschwerten sich bei Heiseb, denn obgleich Heiseb ein Schlawiner war, war er zu wundervollen Dingen fähig.

An einem brütend heißen Nachmittag, als die Zikaden so schrill in den Dornbäumen zirpten, dass Mensch und Tier die Ohren schmerzten, tat Heiseb so, als wäre es die Musik der Zikaden, die ihn betörte. Er kam der Sonne näher und näher, hielt seine Augen fest geschlossen. Er fühlte die Hitze auf seinem Körper. Er fühlte, dass sein Fell versengte. Er wusste, dass er der Sonne sehr nahe sein musste. Im nächsten Moment packte Heiseb die Sonne mit beiden Händen, holte weit aus und warf sie hoch in den Himmel. Hoch, höher und immer höher hinauf…

Rundherum wirbelte die Sonne, ein brennender Feuerball, bis sie endlich zur Ruhe kam, hoch oben mitten am blauen Himmelszelt. Dann, gegen Ende des Tages, bewegte sie sich langsam, ganz langsam Richtung Horizont.

Die Sonnenkinder jedoch, die Zikaden, blieben auf der Erde und in der brütenden Hitze des Sommers hört man sie in einem Orchester von abertausend zirpenden Flügelfiedlern musizieren.

Nama/ Damara. Heiseb ist auch als Heitsi-Eibib bekannt. In einer Version von W. H. I. Bleek und Lucy Lloyd lebte die Sonne als Mensch auf der Erde und wenn sie die Arme hob, strahlte Wärme aus ihren Achselhöhlen. Die Kinder warfen die Sonne hoch in den Himmel. Daraufhin wurde sie rund und verlor ihre menschliche Gestalt.

4.2.12 **Rain and Fire** (ibid.:109-111)

REGEN UND FEUER

Vor langer Zeit stritten Regen und Feuer einmal darüber, wer wohl stärker wäre. Regen prahlte mit silberig-wässriger Stimme: „Ich kann so viel Wasser zur Erde stürzen lassen, dass Flüsse über die Ufer treten und ganze Häuser weggeschwemmt werden."

„Pah, na und?", erwiderte Feuer mit rauchig-heiserer Stimme. „Ich kann Wälder und Bäume und Häuser brennen lassen, bis nur noch Asche bleibt."

„Du bist nicht so stark, wie du glaubst. Deine Flammen lösche ich im Nu. Gegen Wasser haben sie keine Chance", antwortete Regen, worauf Feuer entgegnete, „Ha, deine Rinnsale werde ich mit meiner Hitze im Nu austrocknen."

„Das werden wir ja sehen", sagte Regen und rief die schwärzesten Wolken zusammen. Kurz darauf fielen die ersten dicken Tropfen.

Feuer ließ sich auf einem trockenen Akazienholzklotz im trockenen Gras nieder. Und schon kurz darauf begannen kleine Flammen am Holz zu lecken.

Da kam Wind vorbei. Er sah Feuer an, sah Regen an und sagte dann: „Ich helfe euch beiden. Ich peitsche den Regen aus den Wolken und jage die Flammen über das Land. Dann könnt ihr ein für alle Mal entscheiden, wer der Stärkere ist."

Regen überschwemmte das Land, doch Feuer leckte jeden Tropfen Wasser auf und trocknete die Felder aus.

Eine weise, alte Schildkröte, die auf einem Ameisenhügel gestrandet war, bemerkte: „Im Wasser können wir schwimmen und überleben, doch gegen Feuer sind wir machtlos. Im Feuer gehen wir zugrunde."

Regen ließ den Kopf hängen. „Ja, das ist wahr", sagte er und versteckte sich hoch oben in den Wolken. „So soll es also sein", sagte Wind und ließ Feuer mit einem heftigen Windstoß hinter sich.

„Ich habe ja gesagt, dass ich stärker bin", knisterte Feuer, achtete aber darauf, seine Flammen zurückzurufen, bevor sie die weise Schildkröte verletzen konnten.

Damara. Geschichten darüber, wer der Stärkere ist, gibt es auf der ganzen Welt. In einer Fabel von Aesop traten die Sonne und der Nordwind in einem Wettstreit gegeneinander an, in dem es darum ging, einen Mann seines Mantels zu entledigen.

Wer war stärker? Die Sonne, denn dem Mann wurde so heiß, dass er seinen Mantel auszog.

4.2.13 **Oh, my Mama, it's Foot-Eyes!** (ibid.:120-122)

OH MAMA, ES IST FUSSAUGE!

Vor vielen Sonnen und Monden lebten seltsame Wesen auf der Erde, vor denen sich Mensch und Tier sehr fürchteten.

Schakal, der gewitzte Gauner, trottete eines Tages auf der Suche nach einem herzhaften Happen durch das hohe Gras, die Nase am Boden. Er hob den Kopf, schnüffelte. Das war doch Rauch, was er da roch?! Wo Rauch ist, ist auch Feuer. Und wo Feuer ist… wer weiß, was dort noch alles ist.

Und tatsächlich, ob ihr's glaubt oder nicht… Im Schatten eines Felsvorsprungs saß ein Mann, der Schakal den Rücken zugewandt hatte und Fleisch briet, köstlichen Hammel mit knusprigen Krusten. Schakals Magen knurrte vor Hunger. Schnell grüßte er den Fremden höflich.

„Guten Tag, Schakal", antwortete der Mann, ohne vom Feuer aufzusehen. „Wie geht es dir?"

„Ach, es könnte schlimmer sein", seufzte Schakal. „Ich bin gesund und munter. Bei Dämmerung bin ich aufgestanden, als die erste Lerche zu Zwitschern begann. Den ganzen Morgen bin ich schon auf den Beinen und ich habe großen Hunger und Durst." Schakals Augen hafteten immer noch auf dem Fleisch mit den brutzelnden Krusten. „In der Kalebasse ist Wasser", sagte der Mann. „Bediene dich ruhig."

Gluck, gluck, trank der durstige Schakal in großen Schlucken das Wasser. Mit einem zufriedenen Seufzen stellte er das Gefäß wieder auf den Boden. Doch irgendetwas beunruhigte ihn. Er sah zu dem Mann auf. Und ob ihr es glaubt oder nicht – oh Schreck, oh Graus – er hatte keine Augen! Wo seine Augen hätten sein sollen, war nur Haut.

Irgendetwas stimmt nicht, dachte Schakal, irgendetwas stimmt hier nicht. Doch er wollte unbedingt ein Stück Fleisch haben. Da sagte der Mann: „Nimm dir ruhig etwas Fleisch mit Kruste."

Doch Schakal, Schlitzohr das er ist, denkt sich: Der Mann sieht ja nichts. Er schnappt sich das fetteste Stück Fleisch und schiebt dem Mann das magere Stück entgegen. Doch, hast du nicht gesehen, oh Zwiebelwurz und Zwirn, holt sich der Mann ohne Augen das fetteste schnell wieder zurück und gibt Schakal das magere Stück.

Was? Wie kann er ohne Augen sehen? fragte sich Schakal. Ihm war mulmig zumute.

Schakal sah sich den Mann von oben bis unten an, von Kopf... bis Fuß. Du liebe Güte! Auf jedem Fuß des Mannes war ein Auge, das Schakal entgegenblickte. Oh Mama, es ist Fußauge!

Doch Schakal war nicht von gestern. Blitzschnell warf er Fußauge eine Pfotevoll Sand in die Augen. Schakal schnappte sich das fetteste Stück Fleisch und machte sich aus dem Staub. Fußauge schrie vor Schmerz und Wut. Er wischte sich den Sand aus den Augen und wusch sie mit Wasser aus seiner Kalebasse. Er war wütend, sehr wütend. Als er wieder mit seinen Fußaugen sehen konnte, war Schakal mit seiner Beute längst über alle Berge.

Nama/ Damara. In einer anderen Version (Penny Miller in Myths und Legends in Southern Africa*) warf der trickreiche Heiseb, der übernatürliche Kräfte hatte, Kohlen und Asche auf Fußauges Füße. In dieser Geschichte sind Fußauges Augen auf seinen großen Zehen. Heiseb behauptete, er habe die Füße des Monster-Mannes nur wärmen wollen.*

4.2.14 **The Little Blue-Speckled Egg** (ibid.:123-126)

DAS KLEINE BLAUGEFLECKTE EI

Am Ufer eines großen Sees zwischen dichten Büschen und Bäumen lebten am Fuße hoher Berge ein Mann und seine elf Söhne. Er war ein reicher Mann, der viel Vieh besaß. Die Rinder mit ihren langen Hörnern waren in bester Verfassung und seine Ziegen und Böcke waren gesund und ihr bunt geschecktes Fell glänzte.

Als der Mann sehr alt geworden war, rief er seine elf Söhne zu sich. Er schenkte jedem seiner Söhne eine Herde mit fetten Rindern und bunt gescheckten Ziegen und Böcken. Nur der jüngste Sohn Tau ging leer aus und bekam weder Rinder noch Ziegen

oder Böcke. Stattdessen nahm Taus Vater ein kleines blaugeflecktes Ei aus einem Lederbeutel, den er um seine Hüfte trug. Vorsichtig legte er es in Taus Hand.

Tau sah sich das kleine Ei an und sagte: „Danke Vater, aber was kann ich schon mit einem Ei machen?“

Sein Vater strich sich über den grauen Bart und seine dunklen Augen funkelten, als er seinen jüngsten Sohn ansah.

„Verstecke das Ei weit weg von der Siedlung, mein Sohn, und singe ihm jeden Tag dieses Lied:

„Blaugeflecktes Ei,
Aus meines Vaters Hand,
Mein Lied will ich singen,
Was wirst du wohl bringen?“

Tau zweifelte an den Worten seines Vaters. Seine zehn Brüder machten sich lustig. Doch Tau wusste, dass sein Vater ein kluger Mann war. So nahm er sein Ei und lief weit fort von der Siedlung. Er baute eine Hütte aus Gras und Lehm, ging jeden Tag zu dem Ei und sang sein Lied.

Und jeden Tag wurde das Ei größer!

Schon bald war das Ei zu groß für die Hütte und Tau rollte es in den Schatten eines Wilden Feigenbaumes.

Das Ei wuchs und wuchs.

Tau hatte irgendwann solche Angst vor dem riesigen Ei, dass er auf den Wilden Feigenbaum kletterte und in den Baumwipfeln sein Lied sang. Obwohl er Angst hatte, sang er jeden Tag für das Ei; wie sein Vater es ihm aufgetragen hatte:

„Blaugeflecktes Ei,
Aus meines Vaters Hand,
Mein Lied will ich singen,
Was wirst du wohl bringen?“

Als Tau eines Tages für das riesige Ei sang, brach es plötzlich mit einem lauten Knacks auf und Rinder mit langen Hörnern und bunt gescheckte Ziegen und Böcke kamen herausgeströmt. Alle waren gesund und rund und ihr Fell glänzte.

Da wusste Tau, dass er von seinem Vater das beste Geschenk von allen bekommen hatte. Er baute ein Gehege für sein Vieh, für die Rinder, Ziegen und Böcke. Er sorgte gut für sie.

Er heiratete eine junge Frau, die die besten Tontöpfe machte und abends die wundervollsten Geschichten am Lagerfeuer erzählte. Wenn sie ihren Kindern die Geschichte von Taus kleinem blaugefleckten Ei erzählte, strahlten Taus Augen vor Glück.

Venda. In Afrika gibt es wundervolle Dinge: Rinder, Ziegen und Böcke, die aus einem Ei schlüpfen, und Vögel, die Amasi machen können. In einer Geschichte aus Ovamboland (Namibia) schlüpfen aus Perlhuhneiern statt Küken schmalfüßige, kleine Menschen, die hervorragende Hirten sind.

4.2.15 **The Water People** (ibid.:127-130)

DIE WASSERMENSCHEN

In einem Tal, in dem ein Fluss ins Meer mündet, lebte vor vielen Jahren ein Xhosa-Häuptling mit seinem Volk. Zwischen der Flussmündung und dem Meer lag eine hohe, rostrote Klippe, an der sich bei Flut donnernd die Wellen brachen. „Haltet euch von der Klippe fern“, warnte die Dorfälteste die Kinder, wenn sich die Dämmerung langsam über das Tal legte. „Die Wassermenschen mit ihren bleichen Gesichtern, ihren langen, strähnigen Seegrashaaren und den Flossenhänden kommen abends zum Fuß der Klippe. Besonders bei Vollmond sieht man sie dort sitzen. Und oh, oh, oh, wenn ihr einem Wassermann in die Augen seht…!”

Doch die einzige Tochter des Häuptlings glaubte ihr nicht.

Eines Tages, als die Sonne auf die Erde herunterbrannte, schlich sie sich davon und streifte alleine am Strand und auf den Felsen umher. Sie war schon immer eine Einzelgängerin gewesen. Sie fädelte schaumweiße Muscheln auf eine Schnur. Sie starrte hinaus auf das blass blau-grüne Wasser, auf Ulwandle, den Ozean, und stellte sich vor, sie könnte leise Stimmen hören, die sie mit ihrem Gesang betörten. Sie streckte ihre Arme aus – ach, wenn sie doch nur wie ein Fisch durch das Wasser

gleiten könnte, dachte sie bei sich. Es wäre so schön, mit den Robben zu toben, mit den Wellen zu rollen… So träumte sie die Stunden um.

„Siphokazi! Siphokazi!“, rief ihre Mutter. „Si-pho-ka-zi! Si-pho-ka-zi!“, schallte es aus dem Tal, als auch ihre Freunde zu rufen begannen, da die Nacht sich langsam über das Land legte. Als sie widerwillig kehrt machte, sah sie im letzten Abendlicht drei runde, meeresgrüne Glasperlen im seichten Wasser liegen. Sie hob sie auf und ließ sie in ihrer Hand hin- und herrollen. Dann rannte sie nach Hause, um den anderen ihren Schatz zu zeigen.

„Sie gehören den Wassermenschen, mein Kind. Sie wollen dich!“, warnte die Dorfälteste. Der Häuptling stampfte mit seinem Stab und sagte: „Halte dich vom Wasser fern! Seht, es ist fast Vollmond.”

Doch am nächsten Tag schlich sich Siphokazi in der Dämmerung wieder davon und wartete im seichten Wasser stehend bei der Klippe. Sie rollte die glänzend grünen Perlen in ihrer Hand und warf sie weit aufs Meer hinaus. Wo die Perlen im Meer landeten, erschien der schimmernde Oberkörper eines schlanken, jungen Wassermannes zwischen den Wellen. Er hatte lange Haare und Flossenhände und in der Meeresbrise sang er ihr ein herzzerreißendes Lied, suchte, sie zu locken und flehte sie an, mit ihm in seine rote Korallengrotte zu kommen.

Siphokazi sah in seine wassergrünen Augen und wusste, sie war verloren.

„Siphokazi! Siphokazi!“, hörte sie die Rufe aus dem Dorf, wo bereits die Lagerfeuer angezündet worden waren und sie riss sich aus dem Bann des Wassermanns und rannte nach Hause.

In jener Nacht kam ein gewaltiger Sturm über dem Meer auf, der Wind pfiff durch das Tal und die Menschen an den Lagerfeuern wickelten sich fester in ihre Decken. Dann hörten sie ein Donnern, das klang, als ob etwas Großes, Schweres gegen die Klippe schlug.

Die tapfersten Männer gingen hinaus in den Sturm, um nach dem Rechten zu sehen und kehrten zitternd zurück. „Es sind die Wassermenschen“, berichteten sie. „Sie haben einen riesigen Fisch mitgebracht, der ein Loch in die rostrote Klippe bricht!“ Die Dorfälteste erwiderte: „Sie sind hier, um Siphokazi zu holen!“

Ehe die Menschen fliehen konnten, war das Loch so groß, dass das Wasser sprudelnd und schäumend hindurchschoss. Mit dem Wasser kamen die Wassermenschen. Sie strömten an Land und lachten und jubelten. Allen voran ging der junge Wassermann. Als er Siphokazi in seine Arme nahm, lachte sie schrill auf. Dann schwamm er mit ihr fort, durch das Loch in der Klippe zurück in die Tiefen des Ozeans.

Siphokazi war so glücklich wie nie zuvor, denn schon immer hatte sie wie ein Fisch durch das Wasser gleiten wollen.

Noch immer schießen bei Flut die Wassermassen durch das Loch in der Klippe. Die Stelle ist als Ort des Rauschens bekannt, eSikhaleni. Die Wassermenschen kamen nie wieder an Land und die Tochter des Häuptlings wurde nie wieder gesehen. Ulwandle, der Ozean, wahrt das Geheimnis.

Eine Xhosa-Erzählung aus der Transkei, wo der ehemalige südafrikanische Präsident Nelson Mandela geboren wurde. In Südafrika wird er auch oft Madiba genannt, was der Name seines Xhosa-Stammes ist. Siphokazi bedeutet „Gabe“.

4.2.16 **Hen Searches for a Needle** (ibid.:138-141)

FRAU HENNE AUF NADELSUCHE

Vor langer, langer Zeit waren Frau Henne und Frau Habicht gute Freundinnen. Frau Habicht mit ihrem krummen Schnabel und ihren wachsamen Augen flog vom Himmel zu Frau Henne hinunter, um sich mit ihr über den neuesten Tratsch und Klatsch zu unterhalten, denn Frau Henne wusste immer bestens Bescheid, welche Henne die kleinsten Eier gelegt und welcher Hahn seine Stimme verloren hatte.

Frau Habicht war damals ein wichtiger Vogel, da sie als einzige eine Nadel besaß. Sie hatte sie stets gut unter ihrem Federkleid verwahrt.

Einmal hatte Frau Henne einige weiche Dassiefelle gesammelt, aus denen sie einen Kaross, einen warmen Fellumhang für den Winter, nähen wollte. Doch um die Felle zusammennähen zu können, brauchte sie eine Nadel.

Als Frau Habicht sich eines Tages köstlich bei einem Gackerklatsch amüsierte, fragte Frau Henne: „Frau Habicht, meine Liebe, ich würde mir gerne einen warmen Kaross für den Winter nähen. Könnte ich mir bitte deine Nadel ausleihen?"

Frau Habicht rollte ihre flinken gelben Augen und sah Frau Henne von der Seite an. Oh, oh, oh, sie verlieh ihre Nadel ganz und gar nicht gern. „Was, wenn du meine Nadel verlierst, Frau Henne? Vergiss nicht, ich bin der einzige Vogel, der eine Nadel hat.“

Frau Henne trat von einem Fuß auf den anderen. „Nicht doch, meine Liebe“, sagte sie, „Niemals würde ich deine Nadel verlieren. Sollte das je passieren, und das wird es nicht, das verspreche ich, darfst du dafür eines meiner Küken holen.“

„Hm, also gut“, stimmte Frau Habicht zu. Sie holte die kostbare Nadel unter ihrem Federkleid hervor und gab sie Frau Henne.

Frau Henne eilte nach Hause und nähte aus den weichen Dassiefellen einen Umhang. Als sie fertig war, warf sie ihn sich über die Schultern, ließ die Nadel auf dem Boden liegen und lief hinaus, um den anderen Hennen ihr Werk zu zeigen.

„Gock, gock, ja ja, doch, doch, ein sehr schöner Kaross", sagten alle Hennendamen und rollten ihre Augen nach links und nach rechts, sehr bemüht ihren Neid zu verbergen.

Frau Henne war jetzt eine herrschaftliche Dame. Sie konnte nicht arbeiten, während sie ihren Umhang trug. Darum rief sie ihre Küken zu sich: „Geht das Haus aufräumen, kehrt den Boden und bringt den Müll hinaus. Eine Dame in so einem edlen Kaross sollte sich nicht bei der Hausarbeit sehen lassen.“

Da hörte Frau Henne einen schrillen Schrei über sich. Sie sah in den Himmel hinauf. Es war Frau Habicht, die dort ihre Kreise zog. „Frau Habicht, meine Liebe!“, gackerte Frau Henne aufgeregt. „Hast du schon meinen wunderschönen Kaross gesehen?“

Frau Habicht flog etwas tiefer. Ihr Schatten fiel auf Frau Henne. „Ja, ich sehe ihn“, sagte Frau Habicht. Dann fügte sie zornig hinzu: „Aber wo ist meine Nadel?“

„Die Nadel! Die Nadel! Oh Gock!“ Frau Henne flitzte ins Haus, dass die Dassiefelle nur so um ihre Hühnerbeinchen flogen. Ach du lieber Gockel! Die Nadel lag nicht mehr auf dem Boden. Verflixt und zugenäht! Die Küken hatten den Boden gekehrt und nicht nur der Dreck, auch die Nadel war weg. Frau Henne rannte hierhin und dorthin. Sie suchte im Müll, unter jedem Busch, jedem Stein und in jedem Eck. Sie scharrte und kratzte um ihr Leben, doch es war vergebens. „Phakisa! Los, los!“, rief Frau Henne. „Helft mir suchen, Kinder!“

Frau Habicht dachte sich inzwischen, dass ihre Nadel abhandengekommen war. Wie ein Pfeil schoss sie herab, um sich eines der Küken zu packen. Doch Frau Henne hatte Frau Habichts Schatten bereits gesehen und ihre Kleinen sicher unter ihrem Federkleid verborgen. Frau Habicht kam nicht an die Küken heran.

Noch immer rufen Glucken gackernd ihre Kleinen herbei, wenn Frau Habicht am Himmel kreist und ihr Schatten auf die Erde fällt. Und noch immer helfen alle Hühner Frau Henne bei der Nadelsuche. Sie scharren und picken ohne Unterlass. Doch Frau

Habichts Nadel ist nach wie vor verschollen. Darum ist das Erste, was Küken nach dem Schlüpfen lernen, bei ihren Müttern in Deckung zu gehen, wenn Frau Habichts Schatten über die Erde zuckt.

Sotho. In einer ähnlichen, gekürzten Version in Märchen aus Südafrika *bittet Henne Habicht um ein Messer, um Fleisch zu schneiden. Eine längere Version ist bei Minnie Postma zu finden, die berühmt für ihre Sotho-Erzählungen ist. In ihrer Version im siebten Teil der afrikaansen Enzyklopädie für Kinder* Kinders van die Wêreld *und in Postmas Märchensammlung aus Sotho* As die maan oor die lug loop *ist eine Nadel der Grund für Hennes eitles Verhalten und das daraus resultierende Unglück. Mehr Dramapotential für den Erzähler.*

4.2.17 **The Leguaan who Wanted to Play the Flute** (ibid.:145-148)

DER LEGUAN, DER FLÖTE SPIELEN WOLLTE

Es war einmal ein Junge, der außerordentlich schnell wuchs. Kaum war er geboren, konnte er auch schon laufen und ehe sich die Eltern versahen, rannte der Kleine Zuckerrohr kauend die grünen Hügel auf und ab, durch das Dorf kreuz und quer und hin und her und stets tropfte ihm der süße Saft vom Kinn… Er hieß Hlankanyana.

Die Stammesältesten sahen sich den Jungen von oben bis unten an und schüttelten die Köpfe: “Hawu! Der Kleine ist etwas Besonderes. So klug und stark! Der wird euch allen noch eins auswischen.“ Hlakanyana hatte es wahrlich faustdick hinter den Ohren.

Einmal schlug er einem Hasen mit dem Knobkierrie, seinem Jagdstock, auf den Kopf. Zack! Auf der Stelle tot. Am Ufer eines Flusses briet er den Hasen im Schatten eines Wilden Feigenbaumes auf den Kohlen. Als er den letzten Knochen abgenagt hatte, hielt er ihn gegen die Sonne. Knochenweiß und hohl... perfekt für eine Flöte, dachte Hlankanyana.

In dem Moment hörte er, wie Ufukwe, der Spornkuckuck, der, der Regenvogel genannt wird, seine Regentropfenpfeife spielte und leise eine Melodie zwischen den Zweigen erklang. Dub-dub-dubdubdubdubdub… Hlankanyanas Augen glänzten

schelmisch. Er würde eine Flöte machen, die ein noch schöneres Lied als das des Regenvogels spielen würde. „Bääääh!“, streckte er Ufukwe die Zunge heraus.

Im Morgennebel schnitzte und feilte und schabte und polierte Hlankanyana seine Knochenflöte bis sie glatt und glänzend weiß in seiner Hand lag. Nun musste er nur noch lernen, sie zu spielen. Und weil er ein schlaues Kerlchen war, fand er auch bald die ersten Töne. Er lief am Fluss entlang Richtung Hügel und spielte auf seiner Flöte.

Glibberisch! Ein schlüpfrig nasser Leguan mit einem langen, dicken Schwanz glitt an ihm vorbei und legte sich ihm in den Weg.

„Guten Morgen, Hlankanyana“, grüßte der Leguan betont freundlich.

„Ja ja, guten Morgen“, grüßte Hlankanyana. Und dub-dub-dub… . . spielte er weiter.

Leguan neigte seinen langen Kopf erst nach links, dann nach rechts und seine gespaltene Zunge züngelte übermütig. „Hlankanyana“, lispelte Leguan sabbernd, „bitte leihe mir deine Flöte, damit ich ein kleines Liedchen auf ihr spielen kann!“

„Nein“, sagte Hlankanyana bestimmt, „ich habe sie selbst gemacht, sie gehört mir allein. Ihr Gewicht so leicht wie ein Gedicht, hohl und stark, ihr Geräusch mich niemals enttäuscht.“ Und dub-dub-dubdub-dubdubdub… ertönte die Flöte noch schöner als der Gesang des Regenvogels Ufukwe im Morgennebel.

Leguans Wunsch, unbedingt Flöte zu spielen, ließ ihm Tränen in die Augen steigen. „Bitte“, flehte er, „nur einmal…“

“Also gut”, seufzte Hlakanyana, „aber halte dich vom Wasser fern. Ich kenne dich und deinesgleichen. Du wirst mir noch samt meiner Flöte im Wasser verschwinden.“

Leguan glitt durch das Schilf zum Fuß der Hügel. Hlankanyana gab ihm die Flöte und sagte: „Aber nur einmal, verstanden?“

Dubie-dubie-duu, Leguan gelang es, richtig zu spielen, bevor Hlankanyana ihm die Flöte wegzunehmen versuchte.

„Ach bitte, nur noch einmal. Du hast gesagt, ich darf sie mir ausleihen, weißt du noch?“, protestierte Leguan und kroch ein Stück zurück.

Hlankanyana erschrak. Er machte einen Satz auf seine Flöte zu, doch Leguan wirbelte seinen langen dicken Schwanz herum, sodass Hlankanyana den Boden unter den Füßen verlor und durch das Gras rollte. Schnell wie der Blitz schoss Leguan zum Wasser, und als Hlankanyana sich wieder aufgerappelt hatte, war Leguan bereits mit seiner wundervollen Flöte – ihr Gewicht so leicht wie ein Gedicht, hohl und stark, ihr Geräusch ihn niemals enttäuscht – im Wasser verschwunden.

Hlankanyana hätte Feuer spucken können vor Wut, doch was hätte es schon gebracht. Aus den Tiefen des Wassers hörte man gedämpft das Blubbergeräusch einer Flöte; blubb-blubb-blubblblubblblubb… gefolgt von schleimig-rauchigem Leguanlachen.

Zulu.

Die Nguni haben viele Geschichten über Hlankanyana. Bei den Venda hingegen taucht Sankhamhi immer wieder in unterhaltsamen Volkserzählungen auf. Man muss vor ihnen auf der Hut sein, denn beide sind gerissen, können ihr Aussehen verändern und führen andere gerne an der Nase herum. In dieser Geschichte ist es allerdings Hlankanyana, der von Leguan hereingelegt wird. Ähnliche Schwindler sind der Kojote bei den nordamerikanischen Ureinwohnern, Heitsi-Eibib/ Heiseb bei den Nama und Damara, Kaggen/ Mantis bei den San und die gerissene Spinne Anansi bei den Ashanti in Ghana.

4.2.18 **Why Hippo Lives in the Water** (ibid.:149-152)

WARUM NILPFERD IM WASSER LEBT

Vor langer Zeit, als die Erde noch den Tieren gehörte, war Nilpferd eine große Nummer – fast so wichtig wie der Elefant. Es lebte an Land und ging nur zum Trinken ins Wasser.

Nilpferd war ein Partylöwe und liebte ausschweifende Feste mit jeder Menge Leckereien für alle. Doch es hatte ein Geheimnis. Es verriet niemandem seinen Namen.

Nur seine sieben Frauen wussten, wie es hieß.

Eines Sommerabends veranstaltete Nilpferd wieder mal ein Fest. Es schnaufte lautstark durch seine Nasenlöcher, runzelte seine dicke Haut und wandte sich dann an seine hungrigen Gäste: „Heute spielen wir ein Spiel. Jeder kann essen, soviel er will, aber erst müsst ihr meinen Namen erraten.“ Nilpferd prustete vor Lachen, denn leicht würden es die Tiere nicht haben, dessen war es sich sicher.

Alle versuchten ihr Glück: „Wabbelwaal, Butterballbauch, Melonenmoppel, Pausbacke, Gelbzahn, Puddingpopo...“ Nilpferd kugelte sich vor Lachen und seine sieben Frauen johlten, dass ihre Hüften nur so hüpften. Je später es wurde, desto verzweifelter wurden die Tiere vor lauter Hunger und sie schlugen die verrücktesten und

absurdesten Namen vor: “Nocheinblattnimmersatt, Babubobbelbollergong, Stampfdumpfdickrumpf.“

„Nein, nein, alles falsch. Tut mit Leid, Essen gibt es erst, wenn ihr meinen Namen wisst.“ Beschämt und mit knurrenden Mägen schlichen die Tiere davon.

Nur Schildkröte blieb. „Herr Nilpferd, was würdest du denn machen, wenn eines Tages jemand deinen Namen errät?“

„Ho-ho-rülps“, lachhickste Nilpferd. „Das wird nie passieren. Und falls doch einmal jemand meinen Namen errät, würde ich mich so schämen, ich würde mit meinen sieben Frauen vom Buschland ins Wasser umziehen.”

Schildkröte kniff die Augen zusammen, ordnete die Falten in ihrem Nacken und kroch von dannen. Mitten auf dem Pfad, den Nilpferd und seine Frauen jeden Morgen zum Wasserloch nahmen, grub sie ein Loch. Sie versteckte sich im Loch, sodass nur ein kleines Stück ihres Panzers herausragte.

Früh am darauffolgenden Morgen kamen Nilpferd und seine Frauen schnaufend und schnaubend den Pfad entlanggelaufen. Die Jüngste der sieben Frauen blieb mit dem Fuß an Schildkrötes Panzer hängen, trat in das Loch und knickte mit dem Fuß um.

„Oh, Isantim, mein Liebster“, rief sie laut. „Isantim, ich bin über einen Stein gestolpert und mit dem Fuß umgeknickt.“

Schildkröte war voll und ganz zufrieden. I-san-tim, I-san-tim, wiederholte sie immer wieder in Gedanken.

Bald darauf veranstaltete Nilpferd wieder ein Fest. Das Essen stand bereit und ließ den wartenden Tieren das Wasser im Mund zusammenlaufen, doch niemand wusste Nilpferds Namen.

Dann machte Schildkröte auf sich aufmerksam. „Herr Nilpferd“, sagte sie und räusperte sich. „Erinnerst du dich, dass du gesagt hast, du würdest dich vor Scham mit deinen Frauen im Wasser verstecken, wenn jemand deinen Namen errät?“

„Ja, ja“, polterte Nilpferd, „aber niemand wird ihn erraten. Ho-ho-rülps!“

Schildkröte kroch etwas näher. „Herr Nilpferd“, sagte sie mit kratzender Stimme, „du heißt... I-san-tim!“

Nilpferd fiel beinahe um vor Schreck. „Woher weißt du das?!“, donnerte es, doch die Tiere stürmten schon johlend und jauchzend das Buffet.

Der große Herr Isantim schämte sich so sehr, dass er mit seinen sieben Frauen das Land verließ. Sie tauchten im nächsten Wasserloch ab und nur ihre Ohren waren noch über der Wasseroberfläche zu sehen. Seitdem versteckt sich Nilpferd tagsüber im Wasser und kommt nur nachts zum Essen an Land.

Nigerianisch. Eine Erzählung der Igbo. Weltweit gibt es Geschichten, in denen Magie oder die Macht eines Feindes durch das Aufsagen eines Kennwortes oder das Erraten eines Namens gebrochen wird. So bricht beispielsweise die junge Königin in dem Grimm'schen Märchen „Rumpelstilzchen" die Macht eines Zwerges, als sie seinen Namen sagt.

4.2.19 **The Tree Children** (ibid.:178-181)

DIE BAUMKINDER

Eines Tages saß eine Frau mit ausgestreckten Beinen in der Sonne und machte Perlarbeit. Aus einer Schale suchte sie sich die roten, blauen und grünen Perlen für eine Kette.

„Ich habe keinen Mann", seufzte sie, "aber ich hätte so gerne Kinder. Viele Kinder, für die ich Haferbrei kochen kann; Kinder, mit denen ich spielen und klatschen und singen kann; Kinder, die zu jungen Menschen heranwachsen; Mädchen, die am Fluss Wasser holen und abends meine Kühe melken und mir helfen, unser Haus mit Gras, Lehm und Kuhdung abzudichten und kräftige, tapfere Söhne, die tagsüber mit langen Speeren mein Vieh hüten. Dann könnte ich eine reiche Frau sein.

Sie steckte ihre Perlarbeit in einen Lederbeutel und machte sich auf. Sie wanderte durch das Grasland einen steilen Pfad hinauf zu dem weisen Medizinmann, der hoch oben auf einem Berg wohnte.

„Was muss ich tun, um viele Kinder zu bekommen?", schnaufte sie, als sie oben angekommen war und dem alten Mann eine Kalebasse Sauermilch reichte, die sie mitgebracht hatte.

Der Medizinmann schlürfte gierig die Flüssigkeit aus der Kalebasse, wischte sich den Mund und sagte: „Gehe zu einem Wilden Feigenbaum, einem mit Früchten dran. Auf den Baum sollst du klettern, einen Korb Feigen pflücken und ihn zu Hause auf den Boden stellen. Dann laufe weit auf's Veld hinaus und kehre erst nach Sonnenuntergang zurück nach Haus."

Die Frau tat, was ihr aufgetragen worden war. Bei Dämmerung kehrte sie zurück und hörte die Stimmen von lachenden, spielenden und singenden Kindern. „Unsere

Mutter!“ riefen die Kinder schon von Weitem und rannten auf sie zu, um sie zu begrüßen. Die Jungen hatten schon das Vieh in den Kraal getrieben und die Mädchen hatten die Hütte gefegt und am Fluss Wasser geholt.

„Oh-loo-loo!“, freute sich die Frau und machte ein großes Feuer, um einen großen Topf Haferbrei zu kochen. Ihre Kinder wurden Tag für Tag größer. Die Frau hatte alles, was sie immer gewollt hatte. Tagsüber lief sie weite Strecken, um andere Frauen zu besuchen, und wenn sie abends zurückkam, war alle Arbeit bereits getan.

Als sie eines Tages etwas früher zurückkehrte, waren die Krüge noch nicht mit Wasser gefüllt und die Jungen hatten das Vieh noch nicht in den dornigen Kraal getrieben, in dem es die Nacht verbrachte. Sie war müde und schlecht gelaunt. „Undankbar, das seid ihr!", schalt sie die Kinder. Und da rutschte es ihr heraus: „Ihr seid eben doch nur Baumkinder, keine Menschenkinder!“

Die Kinder waren mit einem Schlag mucksmäuschenstill. Sie starrten in die Dämmerung hinaus und das Lachen war aus ihren Augen verschwunden.

Als die Frau am darauffolgenden Morgen aufstand, waren die Schlafplätze der Kinder leer. Vergebens suchte sie ihre Spuren im Hof. Der Nachtwind hatte sie verweht.

„Ooh-ooh-ooh“, klagte die Frau. „Was habe ich nur getan? Es ist so furchtbar still und einsam.“ Erneut machte sie sich auf, wanderte durch das Grasland, den Bergpfad hinauf zu dem Medizinmann.

Doch der weise alte Mann schüttelte den Kopf. „Nein, ich kann dir nicht helfen. Du hast die Kinder beleidigt.“

„Dann werde ich nachsehen, ob sie vielleicht beim Wilden Feigenbaum sind“, sagte die Frau traurig. Wie beim ersten Mal holte sie einen großen Korb und lief zu einem Wilden Feigenbaum. Vielleicht fand sie ihre Kinder wie beim ersten Mal.

Doch jede Feige, die sie pflücken wollte, bekam zwei dunkle Augen, die sie so vorwurfsvoll anstarrten, dass sie ihre Hand zurückzog. Zitternd kletterte sie vom Baum. Auf dem Rückweg lastete der leere Korb schwer auf ihrem Kopf. Doch ihr Herz war noch viel schwerer, denn es war leerer als der Korb.

Eine Geschichte der Masai, Kenia. Weltweit gibt es Geschichten, in denen Eltern auf wundersame Weise Kinder geschenkt werden, die später aufgrund von etwas, das die Eltern gesagt oder getan haben, ebenso plötzlich wieder verschwinden. In dem russischen Märchen "Schneekind" wird die Tochter wieder zu Schnee und schmilzt. In der Geschichte „Die Kalebassenkinder“ aus Tansania verwandeln sich die Kinder zurück in die glänzenden Kürbisse, die sie einmal waren.

4.2.20 **Where the Red-Winged Starlings Call** (ibid.:183-185)

WO DIE ROTFLÜGELSTARE RUFEN

Hoch oben in den Bergen, in den tiefen Schluchten, wo die Rotflügelstare rufen, lebte seit vielen Jahren ein Mädchen. Ihr Name war Echo. Sie war das Kind des Windes. Und ein Schelm war sie, diese Echo! Wenn die Rotflügelstare schrii-ii, schrii-ii, schrii-ii pfiffen, so pfiff sie schrii-ii-ii-ii. Wenn die Paviane bah-oh brüllten, antwortete sie bah-oh-oh-oh! Und wenn die Eulen nachts riefen, so rief auch sie: „Huu-huu-uu-uu."

Es gab dort einmal einen Mann, der liebte Musik. Das Horn einer Antilope war seine Trompete: Tröööt-tröööt-trrrööööt! Er baute sich eine Fiedel; die Sehnen eines Dachses waren die Saiten: Fiedel-di-di, fiedel-di-da! Er spannte eine Springbockhaut über einen Topf und trommelte darauf: Bumm-dada-bumm-dada-bumm! Doch Spielmann, der große Musikant, der in alten Zeiten abends an den Lagerfeuern sang, suchte jemanden, der mit ihm gemeinsam singen und musizieren würde. Die Dorfälteste erzählte ihm von dem Mädchen, das so wunderschön in den Schluchten sang. So nahm Spielmann seinen Umhang, nahm sein Antilopenhorn und kletterte die Abhänge der Schluchten hinauf.

Tröööt-trrrööööt! blies er in sein Antilopenhorn, und tröööt-trrrööööt-ööööt-ööööt! blies das Echo-Mädchen. Noch klarer und melodischer.

Dann sang Spielmann: „Wo bist du? Ich will zu dir im Nu." Und Echo sang: „Wo-bist-du-ich-will-zu-dir-im-Nu-uu-uu."

Spielmann antwortete: „Ich bin hier, komm zu mir."

Doch das Mädchen rief nur: „Ich-bin-hier-komm-zu-mir-mir-mir." Spielmann konnte sie nirgendwo finden. Er rief wieder: „Wohin zieht es dich? Warte auf mich." Und sie rief zurück „Wohin-zieht-es-dich-warte-auf-mich-mich-mich".

Der arme Spielmann wurde ganz verwirrt. Echos Stimme kam immerzu aus einer anderen Richtung. Spielmanns Füße waren schon ganz wund vom Klettern. Schließlich hatte er sich hoffnungslos verirrt. Die Dämmerung kroch in die Schluchten und ringsherum hörte er das Brüllen der Löwen, das Heulen des Schakals und die Rufe der Eulen, die von den Felsen hin- und hergeworfen wurden.

Ein Trupp Paviane marschierte vorbei. Die Kinder starrten Spielmann an und riefen: „Vater, hack' den Kopf des Mannes ab. Wir wollen damit Ball spielen." Die alten

Paviandamen riefen: „Hack‘ seine Beine ab und gib sie uns. Wir wollen auch aufrecht gehen.“

Spielmann bekam es mit der Angst zu tun; er blies in sein Antilopenhorn: trrröötrrröööööt! Und trrröötröööööööt-ööt-ööt! schallte das Echo von den Klippen zurück. Die Paviane sprangen in die Luft vor Schreck und flüchteten die Abhänge hinauf.

Spielmann war völlig erschöpft. Er wickelte sich in seinen Umhang und schlief unter einem Felsvorsprung ein. Doch wump, womp, wump, womp, kam ein großer Löwe angetrottet. Er erschnüffelte Spielmann, packte ihn beim Umhang und schleppte ihn davon. Die Augen fest geschlossen, tat Spielmann so, als wäre er mausetot. Löwe ließ Spielmann unter einer Akazie liegen. Er wollte seine Frau und Kinder holen, versteckte sich aber erst hinter einem großen Stein und beobachtete Spielmann.

Nach einer Weile drehte Spielmann seinen Kopf vorsichtig ein ganz winzig kleines bisschen zur Seite, um nachzusehen, ob der Löwe weg war. Doch wump, womp, donnerten die schweren Tatzen auf ihn zu. Löwe inspizierte ihn von links und von rechts und von allen Seiten und drehte Spielmanns Kopf schließlich wieder dorthin, wo er gewesen war. Löwe versteckte sich wieder hinter dem Stein, um herauszufinden, ob Spielmann tatsächlich tot war. Dieses Mal bewegte sich Spielmann keinen Zentimeter. Schließlich trottete Löwe über den Berggrat davon, um seine Frau und die Kinder zu holen.

Spielmann machte das eine Auge auf, dann das andere. Gott sei Dank, Löwe war weg! Spielmann sprang auf, schnappte sich seinen Umhang, schnappte sich das Antilopenhorn und stolperte davon, rannte durch die Dunkelheit, bis er bei seinem Dorf in der Ebene ankam.

„Nein“, erklärte Spielmann den anderen, als sie abends ums Feuer saßen. „Dieses Echo-Mädchen neckt und führt einen an der Nase herum, bis man sich in den Schluchten verläuft und den Löwen in die Fänge gerät. Nein danke, da singe und musiziere ich lieber weiter allein.“

San. Diese Geschichte basiert auf der Version von Von Wielligh. Eine Version von Wilhem Bleek und Lucy Lloyd endet anders. Auf der Suche nach Spielmann geht der Löwe in das Dorf, was nicht gut ausgeht.

4.2.21 **The Sparkling Stone of the Water Snake** (ibid.:201-204)

DER GLITZERSTEIN DER WASSERSCHLANGE

Der Körper der Wasserschlange war glatt und glänzend und glitzerte in allen Farben des Regenbogens. Doch am allerschönsten war der kostbare Edelstein, den die Wasserschlange auf ihrem Haupt trug – er schillerte und funkelte wie ein Diamant in der Sonne. Nachts leuchtete er silbrig-weiß im Mondenschein. Die Wasserschlange hütete ihren Stein wie einen Schatz, da sie wusste, dass die Menschen ihn begehrten. Wer den Stein in die Hände bekam, dem war das Glück auf immer hold und der war bei allen beliebt. Doch niemand konnte den Stein direkt ansehen, ohne zu erblinden.

Wenn die Wasserschlange an heißen Tagen an die Quelle zum Trinken kam, glitt sie lautlos aus dem Schilf und sah sich aufmerksam um. Sie versteckte ihren wertvollen Edelstein an einem Ort zwischen Schilf und Binsen, den nur sie allein kannte. Erst dann senkte sie ihren Kopf zum Trinken.

Vor langer, langer Zeit, als die Menschen ihre Nahrung noch im Veld fanden und mit Pfeil und Bogen auf die Jagd gingen, beschloss ein junger Mann, den Edelstein der Wasserschlange zu stehlen. Der junge Mann namens Glückmann beobachtete die Wasserschlange eines Tages heimlich und sah, wo sie ihren Stein zwischen Blättern und Binsen versteckte. Während die Schlange trank, kroch Glückmann bäuchlings durch das Schilf, nahm den Stein behutsam aus seinem Blätternest, wickelte ihn in ein Tuch, rannte nach Hause und versteckte ihn gut.

Die Wasserschlange begann bitterlich zu schluchzen, als sie ihren Verlust bemerkte. Züngelnd und schnüffelnd Glückmann dicht auf den Fersen, glitt sie an jenem Abend nach Sonnenuntergang zu den Siedlungen. Die Menschen hatten Angst, saßen mucksmäuschenstill da, zuckten nicht mit der Wimper. Doch Glückmann war schlau ─ er rieb sich mit Buchu ein, sodass die Schlange seinen Geruch nicht wahrnehmen konnte. Betrübt glitt sie ohne ihren Stein zurück zum Schilf.

Von diesem Tag an war das Glück auf Glückmanns Seite. Er wurde der beste Jäger, alle mochten ihn und brachten ihm Geschenke: Perlen aus Straußeneierschalen, Umhänge und Kalebassen. Niemand wusste, dass er den Edelstein der Wasserschlange gestohlen hatte.

Doch im Schilf bei der Quelle trauerte die Wasserschlange. Ihre wundervoll schillernden Regenbogenwindungen wurden matt und grau, ihre Augen trüb. Die

Quelle, an der die Menschen früher ihre Kalebassen gefüllt hatten, versiegte. Nun mussten sie weite Strecken zurücklegen, um Wasser zu holen.

Dem jungen Mann wurde das Herz schwer. Er wusste, dass er den Edelstein zurückgeben musste. Leise kroch er zum Schilf und versteckte den Stein, wo er ihn gefunden hatte. Er rief die leidende Wasserschlange, sachte rief er sie – „sssss-sssss“ – und die Menschen dachten, es sei nur der Wind, der durch das Schilf blies.

Oh, wie froh die Wasserschlange war – ihr Stein war wieder da! Sie triumphierte und tanzte vor Glück. Der Edelstein funkelte wieder auf ihrem Haupt. Die schillernden Farben ihrer Haut kehrten zurück.

Kurz darauf hörten die Menschen Wasserrauschen und es klang, als ob es hoch oben in den Bergen geregnet hätte und Wasser über die Felsen ins Tal strömte. Im nächsten Moment war klares, frisches Wasser in der Quelle. Die Menschen füllten ihre Kalebassen, sie sangen und tanzten den Tanz der gefüllten Quelle. Im Dickicht von Schilf und Binsen hörte man wie einen sprudelnden Bach das Lachen der Wasserschlange.

Dem jungen Mann, der den Edelstein zurückgegeben hatte, ging es nun noch viel besser. Die Menschen brachten ihm noch schönere Geschenke: Perlen aus Straußeneierschalen, Umhänge für den Winter, gelbe Kalebassen und büschelweise gut duftendes Buchu, damit er gesund blieb.

San. Es gibt etliche Schlangen-Erzählungen, vor allem in Afrika. Mal lockt die Wasserschlange junge Mädchen ins Wasser, mal hat die Schlange Heilkräfte, und mal verwandelt sich eine verwunschene Schlange in einen Menschen – wie beispielsweise in einer Sotho-Erzählung, in der sich die Schlange Monyoha in einen gut aussehenden jungen Mann verwandelt, der die bezaubernde Senkopeng heiratet, nachdem seine Schlangenhaut aufgeschnitten und ihm abgenommen worden war.

4.2.22 **The Reddest Disa** (ibid.:213-216)

DIE BLUTROTE DISA

Wo die Berge des Hex River Valley lilablassblau in der Dämmerung liegen und sich im Spätsommer die Weinreben des Tals unter der süßen Last der Trauben biegen, ereignete sich vor langer Zeit eine tragische Geschichte.

Auf einer der vielen Weinfarmen des Tals lebte ein wunderschönes junges Mädchen mit ihren Eltern. Sie hatte lange schwarze Haare und ihre dunklen Augen funkelten. Sie fürchtete sich vor nichts und niemandem. Sie schwang sich selbst auf das wildeste Pferd und zähmte es. Alle jungen Männer bis ins Boland wollten sie heiraten. Doch Ellie war stolz und sehr wählerisch. Niemand war ihr gut genug. Der eine war zu klein, der andere zu schmächtig, dieser zu ernst, jener zu einfältig.

Eines Tages kam ein junger Mann namens Johannes von einer weit entfernten Farm. Er ritt auf einem wunderschönen Pferd, einem glänzenden Braunen, dessen Mähne im Trott, Trab und Galopp im Wind flog.

Bei Ellie war es Liebe auf den ersten Blick. „Ich will es kaufen“, sagte sie zu Johannes. „Ich muss es einfach haben.“ Doch Johannes warf seinen Kopf zurück und lachte. Sein Pferd trat von einem Bein aufs andere, schnaubte und schüttelte seinen Kopf, dass die Zügel tanzten. „Siehst du?“ sagte Johannes und streichelte liebevoll den Hals des Pferdes. „Es ist nicht zu verkaufen. Ich bin der einzige, der es reiten kann.“

Ellie schmollte, denn sie bekam gewöhnlich immer, was sie wollte. Doch sie musste trotzdem mitlachen. Sie führte Johannes in das kühle Wohnzimmer, wo schöne alte Kupfer- und Silberwaren glänzten und Vasen mit weißen Rosen aus dem Garten die Tische schmückten.

Es dauerte nicht lange, bis Ellie wusste, dass Johannes der Richtige war. Doch sie war stolz und wollte sich ihm noch nicht versprechen. Eines Sommerabends, als sie auf der Veranda saßen, sagte sie zu Johannes: „Ich heirate dich, aber zuerst musst du mir deine Liebe beweisen. Siehst du, wo der Vollmond hinter den höchsten Felsen aufgeht? Dort wachsen die rötesten Disas, die schönsten Orchideen der Gegend. Die Felsen sind steil und gefährlich, aber du bist mutig, nicht wahr?“

Johannes spürte, wie ein dunkler Schatten über ihn fiel und er erschauderte. Doch er versprach mit fester Stimme: „Morgen bei Sonnenaufgang werde ich schon auf halbem Weg zum Gipfel sein."

Früh am darauffolgenden Morgen stand Ellie an ihrem Schlafzimmerfenster. Die Vorhänge bewegten sich sanft in der lauen Bergbrise. Sie schirmte ihre Augen mit den Händen ab und starrte in Richtung Berge. Und tatsächlich sah sie in den ersten Sonnenstrahlen einen winzigen Punkt, der sich vom golden schimmernden Felsen abhob. Es war Johannes und er hatte schon mehr als die Hälfte der Felswand erklommen.

Ellie ließ sich in ihre spitzen- und rüschenbesetzten Kissen fallen und träumte von ihrer Hochzeit, dem wunderschönen weißen Kleid, dem großen Empfang und vor allem dem Ring, den sie endlich ihren Freundinnen zeigen wollte. In den Ställen hörte sie das Pferd wiehern und mit den Hufen aufschlagen. Seltsam, dass es heute Morgen so rastlos ist, dachte sie.

Später konnten sie Johannes nicht mehr ausmachen, so genau Ellie, ihre Eltern und alle anderen auf der Farm auch hinsahen. „Er muss inzwischen weit oben sein, fast an der Stelle, wo die Disas wachsen“, sagte der Hirte, ein Mann, der jeden Pfad, Busch und Fels wie seine Westentasche kannte.

Und sie warteten und warteten und viele Stunden vergingen, doch Johannes kehrte nicht zurück. Der Hirte, ein weiser alter Mann, dessen Blick weiter als bis zu den fernsten Bergen reichte, schüttelte seinen Kopf: „Er hätte längst zurück sein müssen. Der Berg hat ihn geholt. Wir müssen ihn suchen.“

Ellie wurde leichenblass. Der Hirte führte den Suchtrupp den Berg hinauf. Sie fanden Johannes, wo er vom höchsten Felsen gefallen war. Ein Stein hatte sich bestimmt gelöst und er hat den Halt verloren. In seiner Hand hielt er eine blutrote Disa.

Ellie war nie wieder dieselbe. Sie weigerte sich, das Haus zu verlassen und saß nur an ihrem Schlafzimmerfenster und starrte in Richtung Berge. Eines Tages sattelte sie heimlich Johannes‘ Pferd, das auf der Farm geblieben war, und galoppierte auf das Veld hinaus.

Am Spätnachmittag kehrte das Pferd mit donnernden Hufen zur Farm zurück. Es war schweißgebadet, schnaufte schwer, seine Muskeln zitterten, die Zügel hingen lose über seinem Hals, doch von Ellie war keine Spur…

Man erzählt sich, dass ein schlankes junges Mädchen in einem zarten, weißen Hochzeitskleid seit Jahren im Hex River Valley umherschweift. Sie ist bekannt als die Hexe des Flusses Hex River. In Vollmondnächten im Sommer sieht man sie mit ihrem langen, wie einen schwarzen Schleier im Wind flatternden Haar am Fuße der gewaltigen Felsen stehen, als ob sie auf jemanden warten würde.

Eine alte afrikaanse Volkserzählung. Hier wurde die Handlung mit dem temperamentvollen Pferd und dem Hirten etwas ausgeschmückt.

4.2.23 **The Magic Palm Tree** (ibid.:225-229)

DIE MAGISCHE PALME

Vor vielen Sommern und vielen Wintern vertraute sich eine Frau einer hohen, schlanken Palme an, die einzige, deren Füße im Wasser standen. „Ich hätte so gerne ein Kind“, erzählte sie der raschelnden Palme.

„Sch, schhh“, raschelte die Palme, „du sollst ein Kind gebären, doch wenn es groß ist, wird es sich nur amüsieren, statt zu arbeiten.“

„Das soll mir Recht sein“, antwortete die Frau.

Zwei oder drei Tage darauf gebar die Frau einen kleinen Sohn. Und nur zwei oder drei Tage darauf war der Junge zu einem stattlichen jungen Mann herangewachsen.

„Denk daran“, warnte ihn seine Mutter, „mach, was du willst, aber klettere nicht auf die Palme, deren Füße im Wasser stehen.“

„Versprochen“, sagte Akwasi Kwasaman.

Eines Tages saß Akwasi Kwasaman mit einem Mädchen, das er sehr liebte, unter den Palmen. Sie erzählten Geschichten, sie lachten, sie rauften und spielten. Doch der schöne Perlengürtel, den das Mädchen um seine Hüften trug, zerriss bei ihren Spielen und die Perlen rollten durch den Sand.

„Oh nein“, sagte das Mädchen traurig, „mein Gürtel ist kaputt. Es ist deine Schuld. Hol mir einige Fasern von einem Palmblatt, damit ich die Perlen wieder auffädeln kann. Schau, die Palme, deren Füße im Wasser stehen, hat kräftige Blätter. Hol mir eines.“

Akwasi Kwasaman vergaß die Warnung seiner Mutter und kletterte auf die Palme, deren Füße im Wasser stehen.

Er kletterte höher und höher, bis er nur noch den blauen Himmel und Wolken sehen konnte. Doch als sein Messer den Stiel eines Blattes durchschnitt, brach der Stamm der Palme entzwei und verschluckte ihn.

Kurz darauf kam seine Mutter vorbei. Sie sah einen seltsamen Schatten auf dem Wasser und fragte: „Was ist das für ein Schatten dort auf dem Wasser, der aussieht wie der Schatten meines Sohnes Akwasi Kwasaman?“

Kaum hörbar antwortete Akwasi Kwasaman aus dem Inneren der Palme: „Es ist mein Schatten, Mutter.“

„Und warum hat die Palme dich verschluckt?“, fragte seine Mutter.

„Weil ich versucht habe, für den kaputten Perlengürtel meiner Geliebten Palmfasern zu holen“, antwortete er.

„Nun denn, liebe Palme", sagte die Mutter, „halt ihn gut fest, meinen Sohn. Halt ihn gut fest, halt ihn gut fest.“

Dann kam Akwasi Kwasimans Vater vorbei. Er sah einen seltsamen Schatten auf dem Wasser und fragte: „Was ist das für ein Schatten dort auf dem Wasser, der aussieht wie der Schatten meines Sohnes Akwasi Kwasaman?“

Kaum hörbar antwortete Akwasi Kwasaman aus dem Inneren der Palme: „Es ist mein Schatten, Vater.“

„Und warum hat die Palme dich verschluckt?“ fragte sein Vater.

„Weil ich versucht habe, für den kaputten Perlengürtel meiner Geliebten Palmfasern zu holen“, antwortete er.

„Nun denn, liebe Palme", sagte der Vater, „halt ihn gut fest, meinen Sohn. Halt ihn gut fest, halt ihn gut fest.“

Die Eltern gingen zu Akwasi Kwasamans Großvater, der auch der Dorfälteste war und erzählten dem weisen alten Mann, was sich ereignet hatte.

Der Großvater und die anderen Dorfbewohner gingen zu der Palme, die mit den Füßen im Wasser wuchs, und der Großvater fragte: „Was ist das für ein Schatten dort auf dem Wasser, der aussieht wie der Schatten meines Enkels Akwasi Kwasaman?“

Kaum hörbar antwortete Akwasi Kwasaman aus dem Inneren der Palme: „Es ist mein Schatten, Großvater.“

„Und warum hat die Palme dich verschluckt?“ fragte sein Großvater.

„Weil ich versucht habe, für den kaputten Perlengürtel meiner Geliebten Palmfasern zu holen“, antwortete er.

„Nun denn, liebe Palme", sagte der Großvater, „halt ihn gut fest, meinen Enkelsohn. Halt ihn gut fest, halt ihn gut fest.“ Und die Dorfbewohner erfanden ein Lied. „Nun denn, liebe Palme", sangen sie, „halt ihn gut fest, diesen Sohn unseres Dorfes. Halt ihn gut fest, halt ihn gut fest...“

Als alle gegangen waren, kam das Mädchen, dessen Gürtel kaputtgegangen war, hinter den Palmen hervor und fragte: „Was ist das für ein Schatten dort auf dem Wasser, der aussieht wie der Schatten meines Geliebten Akwasi Kwasaman?“

Kaum hörbar antwortete Akwasi Kwasaman aus dem Inneren der Palme: „Ich bin es, dein Geliebter.“

„Und warum hat die Palme dich verschluckt?“

„Weil ich versucht habe, für deinen kaputten Perlengürtel Palmfasern zu holen, meine Geliebte“, antwortete er. Dann hat die Palme mich verschluckt.“

Das Mädchen sagte: „Nun denn, liebe Palme, lass ihn gehen, meinen Geliebten. Lass ihn gehen, lass ihn gehen…”

Die Palme brach auf und Akwasi Kwasaman kletterte heraus und von der Palme herunter. Er umarmte das Mädchen mit dem kaputten Perlengürtel fest und die beiden schmolzen dahin, bis nur noch eine Pfütze Öl auf einem Palmblatt blieb.

Am darauffolgenden Morgen kamen die Dorfbewohner, um Wasser zu holen und Kokosnüsse zu pflücken. Sie sahen eine Pfütze schimmerndes Öl und schmierten ihre Gesichter und Arme damit ein. Man erzählt sich, dass diejenigen, die sich mit dem Öl eingeschmiert haben, die schönen Menschen auf der Welt sind. Diejenigen, die sich nicht eingeschmiert haben, sind die weniger attraktiven Menschen.

Gib die Geschichte weiter, lass sie wandern in Nah und Fern, ob schaurig, oder schön, und sende eines Tages ein Stück von ihr zurück, zu dem, der sie erzählt.

Ghana. Eine Erzählung der Ashanti, nach der Version von R.S. Rattray in Akan-Ashanti Folktales *(1930), ins Deutsche übersetzt von Ulla Schild in* Westafrikanische Märchen*. Ashanti Geschichtenerzähler beenden ihre Erzählungen laut Paul Radin gerne mit dem oben stehenden Schlusssatz. Sie sind sich dessen bewusst, dass Geschichten in der mündlichen Tradition wandern und sich durch Einflüsse anderer Sprachen und Ländern wandeln – wie es auch in diesem Buch der Fall war.*

CHAPTER 5: REFLECTIONS ON THE TRANSLATION

For the purpose of the present study, several tales from the English version of Rode's *In die Nimmer-Immer Bos* were translated into German. Analysing the challenges that occurred in the translation process, various problems, typical in the translation of children's literature, have been identified and discussed here along with possible solutions.

5.1 Introduction

Translating folktales often calls for a respectful treatment of a tale's language and culture of origin, namely an authentic reproduction of a source tale. But despite this intention and the aim to thereby foster the reader's intercultural understanding, translators have to be mindful not to alienate their readers by using foreign words excessively when translating for a child audience. In a translated tale there is a fine balance between remaining representative of the tale's nationality and culture, but being understandable and enjoyable at the same time. By using expressive language, for instance, the child's attention can be captured. Creativity is therefore an attribute vital to the translator of children's literature, and often more important than faithfully translating what is written in the original.

This philosophy strongly influenced my translation decisions during the revision of the first drafts, which had been approached with a foreignising strategy (cf. 3.5), as well as in the translation of the remaining tales, and I aimed at producing engaging texts of aural quality that children would enjoy reading and listening to, whilst learning about foreign cultures and fantasy worlds. In the conversation with Rode, the author had expressed her authorial voice clearly which, in combination with an analysis of the Afrikaans version, allowed me to find the voice more easily when finalising the second version of the German translations.

When translating, language professionals naturally encounter challenges that might stem from cultural differences or structural differences between two languages. The difficulties arising from poor translation competence do not form part of these

challenges. Looking at the specific challenges that arise, as well as at the ways translators deal with the challenges, can contribute to research on the translation of children's literature (as in this case), because knowledge about the translation process can improve training and teaching, among other things. Moreover, being aware of the possible solutions allows translators to make educated decisions that can later be justified, if need be. Therefore, the challenges that occurred when translating 23 of the *In the Never-Ever Wood* tales into German are outlined and annotated here.

Nord (1997a), writing about commonly occurring translation challenges, suggests distinguishing the following four types: intercultural, pragmatic, interlingual and text-specific challenges. Intercultural challenges stem from differences between norms and conventions for behaviour and communication between two cultures (Nord, 1997a:59). We expect obituaries to take a certain form; people to greet us with a particular form of address; a German would be confused reading a map with the distances indicated in miles, an Englishman reading it in kilometres. Measurements, forms of address or text types have to be adapted to target-cultural conventions for target readers to understand them. Pragmatic challenges, on the other hand, occur because of the different times, places and communicative situations in which a text is received as well as because of its receivers (Nord, 1997a:59). Certain culture-specific concepts, customs or places, for instance, might be unheard of in a different culture. Structural differences in vocabulary or syntax between two languages cause what Nord calls 'interlingual translation problems' (Nord, 1997a:60). In German, for instance, it is common to use and create nominal compounds and to nominalise verbs, which is often a challenge for the translator. Last but not least, Nord (1997a:61) lists text-specific problems that come with each and every individual text, which vary accordingly and cannot be generalised. The expressive language using neologisms, puns and onomatopoeias so common in children's literature belongs to this category. Especially between the first two categories the boundaries are rather fuzzy. Terms of flora and fauna or culture-specific terms such as food items, for instance, may pertain to both categories. The same item may exist in two different cultures, but have culture-specific names.

Comparing Newmark's theory, also addressing translation challenges, the borders become increasingly more blurred as the theories turn out to partly overlap. Newmark specifically elaborated on the challenges inherent in intercultural communication because of our use of a "cultural language" (Newmark, 1988:94) determined by the culture in which we live. He defined culture as "the way of life and its

manifestations that are peculiar to a community that uses a particular language as its means of expression" (ibid.:94). A cultural language, if not adapted or explained, is unlikely to be understood by a new target audience as the relevant customs, artefacts and concepts may be non-existent in the target culture. Culture-specific types of dwellings, such as Cape Dutch houses in South Africa, may not be known outside the country of origin. A universal language, on the other hand, is understood by everyone. The concept 'house', for instance, is known universally, even though the term may conjure up different images in our minds.

Newmark (ibid.:96) focused on the discussion of foreign cultural terms and, adapting Nida, lists the following groups (examples omitted):

(1) Ecology
(2) Material Culture (artefacts)
    a. Food
    b. Clothes
    c. Houses and towns
    d. Transport
(3) Social culture – work and leisure
(4) Organisations, customs, activities, procedures, concepts
    a. Political and administrative
    b. Religious
    c. Artistic
(5) Gestures and habits.

Note that the definition and these concepts and terms in Newmark's cultural category are in line with Nord's pragmatic translation challenges rather than the intercultural ones. Regardless of this apparent contradiction, Newmark's definition of the above challenges as cultural ones makes sense in his framework and he might also have used different terms if he had to distinguish between several translation challenges, as Nord did. In either one of the frameworks, the translator would always encounter translation problems difficult to assign to one specific category, as the boundaries are not always clear-cut and also relative, as our opinions with regards to the suitable category for a specific challenge might differ. As it is beyond the scope of the present study to evaluate different systems of classifying translation challenges in detail, Nord's categories, interlingual and text-specific challenges were used, and the two categories pragmatic and intercultural were combined.

Nord's and Newmark's guidelines on how to deal with these translation challenges were considered in conjunction with the research on functionalism, regarding which the present study refers to Reiss, Vermeer and Nord. Furthermore, the benefits of Venuti's concepts of domestication and foreignisation were investigated along with African scholars' accounts on how to respectfully preserve, pass on and translate folklore. Although this study does not entail a thorough discussion of theories on translating children's literature, a number of relevant contributions by scholars such as Göte Klingberg, Rita Oittinen and Anthea Bell complement the study.

5.2 Discussion of Translation Challenges

Translators are cross-cultural communication experts who help bridge the gap between different cultures all over the world who would otherwise not be able to communicate. The language professionals facilitate communication by finding suitable translation strategies that allow texts and utterances to be understood and correctly interpreted by audiences in different communicative situations. It is thanks to translators that children can experience multifaceted fantasy worlds and have the world's folktales at their fingertips. Although similar to the translation of adult literature, in that interlingual and intercultural and pragmatic differences need to be mediated, the translation of literature for children entails some typical challenges as a result of the often creative, expressive and playful language used in children's literature. The consideration of all challenges is required to successfully translate a children's book and some suggestions will be demonstrated using examples from the translation of 23 of Rode's tales into German.

5.2.1 Pragmatic and Intercultural Translation Challenges

Texts and utterances are received in different communicative situations, at different times and places, and by audiences whose socio-cultural knowledge is determined by their environment (cf. 2.2.4). Communication is tailor-made to fit the respective situation for which it is intended. Therefore, translating a text involves identifying the differences between the contexts of reception and the related potential

pragmatic translation challenges to find ways in which the target text can be manipulated in order for it to subsequently suit the new communicative situation and be received well by the audience in the target culture. At times a source-language term may simply be substituted with a target-language term as both cultures know the same item or custom, only as different terms. Intercultural translation challenges may furthermore arise as a result of the different conventions in two cultures, such as genre or measurement conventions (Schäffner & Wiesemann, 2001:36). Prior to the translation process, it is vital to consider the skopos of a text, which guides translators in their translation decisions. It provides them with a point of reference when faced with a specific challenge and the various solutions. As Rode's folktales aim at educating children in an entertaining and enjoyable manner, a fusion between a foreignising and domesticating strategy was implemented in my German translations. Accordingly, the folktales' cultural setting with the specific animal species and fauna and flora is retained, for instance, whereas some names and rhymes were adapted to the new German audience to promote the readers' enjoyment of the text.

5.2.1.1 Time- and Place-Specific References

Texts contain time- and place-related markers such as 'yesterday', 'next week' and 'our city' or references to physical places in the culture of reception which are valid in the context in which a text is produced and received in. Such markers are particularly common in newspapers or journal articles covering current events and research. If such text is translated for a new target audience, the markers may have to be adapted (if required by the skopos). In folktales, time- and place-related references are less common than in other genres. Traditional folktales relate in simple language events at an unspecified time in the past. "Once upon a time […]" expresses the common opening formula, with similar versions in numerous languages indicating that the time the tale is set in is irrelevant to its meaning. It can therefore be assumed that references to historical time do not pose a challenge in the translation of folktales. As the tales are designed for anyone to identify with, also place-specific references, in the sense of references to existing geographical locations, are likely to be limited. "[…] in a faraway land […]" continues the above-mentioned formula setting the frame for a universally valid tale not limited to a particular target audience either (for opening and closing

formulae see 2.2.4 and 3.2.4.3). Instead of going into great detail regarding the setting of a story, a stereotypical description of the region or country of the tale's origin is provided (Neuhaus, 2005:9). In the Brothers Grimm's tales, for instance, mountains and deep forests, characteristic of Germany, appear throughout their tales. Myths explaining the world around us are often place-specific and may contain place names potentially posing a challenge to the translator.

As myths form part of Rode's anthology, a number of place-specific references can be found in the book. Furthermore, her tales are a mixture of traditional folktales and what scholars have termed 'Kunstmärchen' (artificial tales). As opposed to folktales or Märchen, Kunstmärchen are produced by specific authors displaying their individual authorial style, for instance. The story may be set at a specific time and place and the story line as well as the characters are more complex (Neuhaus, 2005:9). Apart from plant and animal species used to illustrate the stories, Rode includes specific geographical references, making the stories less universal and thus allowing South African readers to identify with the book. In the following three instances, a specific place is set for the tale:

Example 1

Once there was a man who had three sons. They lived in the mountains near the great Lake Fundudzi.

(Rode, 2009b:79)

Example 2

Where the mountain ranges of the Hex River Valley lie purple in the twilight, and the vines are heavy with grapes in late summer, a tragic event took place in days of old.

(ibid.:213)

Example 3

Many years ago a Xhosa chief and his people lived in a valley where a river flowed into the sea. Between the river mouth and the sea was a tall russet cliff against which the

thundering waves crashed at high tide. […] To this day the sea still gushes through the gap in the cliff wall at high tide, at the Place of Noise — eSikhaleni.

(ibid.:127-130)

All three examples are opening sentences, with the last example also including part of the closing sequence. A clear statement regarding the location at the very beginning seems to imply the relevance of the setting for the story. This assumption certainly holds water for the second and the third example, as the tales are based on myths and legends from the respective regions. As such, these tales are intertwined with their places of origin and would become invalid if detached from them, an aspect to be taken into account when deciding on the translation strategy.

Especially in children's literature, geographical names are often domesticated and substituted with places in the target culture for children to better identify with a story. The lake in Example 1 might have been changed to 'Forggensee' if the tale were to be thoroughly domesticated to fit a German context. Another motivation to adapt names may be the meaning embedded in geographical names. Place names as well as character names often communicate meaning to the reader that may be relevant to a narrative and at risk of getting lost if disregarded in translation (Klingberg, 1986:52). Although embedded meaning and the associations of the above names certainly had to be taken into account in the present study, domestication is a strategy not suitable for the translation of names under the skopos of the present translation. A strategy Rode applies in the source text provides an excellent example of a method that both allows the foreign name to be introduced to the target culture and the audience to understand the term. In Example 3, she explicates the meaning of the Xhosa word 'eSikhaleni'. The translator can therefore borrow and translate Rode's explication into German:

Noch immer schießen bei Flut die Wassermassen durch das Loch in der Klippe. Die Stelle ist als Ort des Rauschens bekannt, eSikhaleni.

(see 4.2.15)

Regarding the 'Hex River Valley' in Example 2, a comparable solution had to be found for the German text. The geographical name also combines telling words, i.e. 'river' and 'valley'. The German language theoretically provides the translator with the ideal compound noun, 'das Flusstal'. As people may be unlikely to associate the South

African Hex River Valley with the resulting name, this strategy is not recommended when dealing with real, physical place names, but rather retaining the foreign term as it is, and as done in the present translation (see below). In fiction, on the other hand, a literal translation of telling place names might be suitable. For children to be able to imagine the setting of the tale and prevent anything from getting lost in the present case where Hex River Valley is retained, the translator can creatively add the German words for river and valley to the text where suitable. The German word for valley 'das Tal' was added in the following sentence:

Wo die Berge des Hex River Valley lilablassblau in der Dämmerung liegen und sich im Spätsommer die Weinreben ***des Tals*** *unter der süßen Last der Trauben biegen, ereignete sich vor langer Zeit eine tragische Geschichte.*

(see 4.2.22)

A sentence later in the same tale provides an interesting case illustrating that wordplay might also have to be taken into account when deciding on the translation strategy:

They say that a slender young girl in a sheer white wedding gown has been wandering around the Hex River Valley for years. The witch of the Hex River - that's how she is known.

(Rode, 2009b:216)

The original Afrikaans contains the wordplay referred to, expressed as "die heks van Hexrivier". In English, however, it was not possible to reproduce this wordplay of phonetically related words. Thematically, the English version contains an association since 'hex' (to cast a spell, to curse) may be associated with witches. Afrikaans and German, however, have numerous similarities and the word 'heks' is one. The German translation for 'die heks' is 'die Hexe', which is even more similar to the name of the valley as retained in the translation. Thus, the German translation below has a new wordplay based on the similarity of the German term for witch and the name of the valley. The name may furthermore remind German readers of the verb 'hexen' (to cast a spell) as the verb's imperative in the second-person singular is 'hex!' (coll.; fml. 'hexe!') The German word for river 'der Fluss' was added for clarification purposes:

[…] Sie ist bekannt als die Hexe des Flusses Hex River.

(see 4.2.22)

In the third example from "The Water People" (Rode, 2009b:127-130), the associations were made explicit. Rode explains to readers the Xhosa term 'eSikhaleni' and this allows for her audience to have the same associations as people would have in the culture from which the name of the rock and the myth that the tale is based on originates. In Example 1, the geographical name Fundudzi is assumed to have no special associations for readers that would require explication, apart from reminding some people of the physical Lake Fundudzi, also known as Lake Funduzi, in the Limpopo province in South Africa. If the name contained letters unknown in the alphabet or language of the target culture, transliteration might have to be applied (Klingberg, 1986:50). The umlauts ä, ö, ü, common in the German language, for instance, are either substituted with ae, oe, ue respectively, or reduced to a, o, u, omitting the umlaut. As such, German towns like Füssen and Eichstätt may be spelled Fussen and Eichstaett respectively in an English target text. Numerous geographical names, however, do have common target language forms that translators have to make sure to use. Some only differ in morphology, spelling, or pronunciation, whereas others are literal translations or entirely different words such as the English form 'Munich' or the Italian 'Monaco' for the German 'München' (Nord, 2003:184).

As the geographical place in the first example, Fundudzi, contains neither letters foreign to the German language, nor has an equivalent term in German, the decision to retain the term might seem easy enough, as the skopos calls for the foreignisation of cultural terms. It is, however, also to be taken into consideration that 'Lake' is part of the English name. It is quite common in the English language to place 'Lake' in front of the actual name when naming larger lakes. According to German norm, however, a compound word is formed with the name followed by the German term for lake, 'See', resulting in names like Bodensee and Forggensee, unless the name relates to a town or city in which case the words stand individually as in Comer See and Starnberger See. One option would therefore be to apply this norm to the foreign name and translate 'Lake Fundudzi' to 'Fundudzi-See' or 'Fundudzisee' in the German target text, as done in the present translation, which seemed a suitable solution as it is both intelligible and informative, preserving the original name:

Es war einmal ein Mann, der hatte drei Söhne. Sie lebten in den Bergen nicht weit eines großen Sees, der Fundudzisee hieß.

(see 4.2.5)

Alternatively, the source text term could have been retained in the above sentence as 'nicht weit eines großen Sees', which serves as an in-text explanation ensuring the target audience's comprehension. To retain a geographical name without explanation is a strategy recommended to be reserved strictly for adult audiences, as children not knowing any English may struggle to understand a sentence such as "Sie lebten in den Bergen nicht weit des großen Lake Fundudzi", and maybe take Fundudzi for a mountain. As mentioned earlier, when dealing with literature for children, adding the translation of the term elsewhere in the text prevents alienation and, in terms of the skopos applicable, has proven to be a suitable strategy for the translation of geographical names in the present study.

5.2.1.2 Flora and Fauna

Closely connected to a specific geographical place, region, country or continent are the plants and animal species commonly found there, as well as the culture-specific ways that human beings use, grow, harvest, hunt and consume them (Klingberg, 1986:40). As adults, we automatically associate certain species with specific countries or regions thanks to the experience and knowledge acquired throughout our lives. Children, however, still need to acquire this knowledge. Retaining flora and fauna in the literature written for them can therefore improve children's understanding of the foreign environment.

Plants as well as animals are relevant and recurrent features in children's literature. Fantasy stories are often set in deep magic forests and descriptions of the unusual plants to be found there contribute to the magic. Animals are often personified in children's books and go on great adventures, or they are children's pets and best friends. Fables in particular frequently feature animals. The tales of the ancestors are retold and might slightly change as time goes by, but they essentially remain the same. Some tales do in fact have versions in various cultures featuring the respective culture-

specific animals. The tale about the race between the hare and the tortoise is one such example, but is the race between the hare and the hedgehog in German. These variations resulted from people sharing similar concerns and beliefs that they expressed by telling stories. “Every human culture in the world seems to create stories (narratives) as a way of making sense of the world” (Agatucci in Cloete & Madadzhe, 2004:28), thanks to which a wealth of stories is available to us. Therefore, as fables and folktales are part of a culture’s heritage, when translating the present folktales, the flora and fauna were reproduced in the target text through various translation methods to paint an authentic image of the foreign environments along with the fantasy worlds and evoke connotations of the countries the tales originate in:

Table 5.1 Translation of Flora and Fauna

Translation Strategy	Source Text	Target Text
Retention	lourie (Rode, 2009b:79) dassie skins (ibid.:138) disa (ibid.:213) veld (ibid.:88)	Lourie (see 4.2.5) Dassiefelle (see 4.2.16) Disa (see 4.2.22) Veld (see 4.2.7)
Substitution	cassava (ibid.:84) camel-thorn tree (ibid.:96) butter tree (ibid.:55) karee (ibid.:89)	Maniok (see 4.2.6) Akazie (see 4.2.8) Sheanussbaum (see 4.2.2) Baum (see 4.2.7)
Adaptation	klipspringers (ibid.:81) bay horse (ibid.:213) buchu (ibid.:203)	Klippspringer (see 4.2.5) Pferd (see 4.2.22) Buchukraut (see 4.2.21)

	wild fig (ibid.:125) karee (ibid.:88)	Wilder Feigenbaum (see 4.2.14) Kareebaum (see 4.2.7)
Explanation/ Addition	disas (ibid.:214) veld (ibid.:84)	Disas, die schönsten Orchideen der Gegend (see 4.2.22) in der Weite des afrikanischen Velds (see 4.2.6)
Literal translation	num-num tree (ibid.:45) sweet potatoes (ibid.:87)	Numnumbaum (see 4.2.1) Süßkartoffeln (see 4.2.6)

The translation of the animal names was mostly unproblematic as all of the animals had equivalent forms in German. An interesting characteristic of the source text is that the articles usually preceding the animal nouns are omitted, turning the animal species into proper names as discussed in 5.2.1.3. Some animals, however, posed a slight challenge to the translator. One such animal was the bay (horse) in the tale "The Reddest Disa" (ibid:213-216).The German equivalent for bay horse, 'Brauner', describing the coat colour of the horse, does not allow an uninformed reader to draw any conclusions as to the species of the animal. In the English source text, 'bay horse' was used throughout most of the text, but adding the species name to the German term 'Brauner' would seem peculiar, as the term is derived from an adjective. German adjectives change depending on the noun they qualify. As such, German readers would expect to read 'braune**s** Pferd' and be likely to consider 'Brauner Pferd' as an error. To avoid confusion, the generic term 'Pferd' (horse) was thus mostly used in the German translation (see 4.2.22).

Furthermore, the two animal species 'lourie' and 'klipspringer[s]' appearing in "The Pretty Girl… Without Teeth" (ibid.:79-83) deserve special mention. Regarding the lourie bird, German provides its own term 'Lärmvogel', but children are unlikely to be familiar with it as the bird is not indigenous to Europe. As the species of the animal is, however, assumed to become clear through the context in which the term occurs (see

4.2.5), it was decided to retain the bird in the German translation as ‘Lourie’. The species of the animal klipspringer, on the other hand, is obvious through Fiona Moodie’s illustration to the tale. The illustrator depicts the little African antelope in her illustration to Rode’s tale and as a result children would be able to draw a conclusion as to the species of the animal despite their possible unfamiliarity with the term. ‘Klippspringer’, the established German term for the antelope, was thus used in the present translation without further explanation (see 4.2.5). Had the animal occurred in a tale not complemented by illustrations, however, it may have been advisable to add the more generic term ‘Antilopen’, resulting in the term ‘Klippspringerantilopen’.

Last but not least, the dassie (rock hyrax or Cape hyrax), an animal indigenous to Africa, is referred to in “Hen Searches for a Needle” (ibid.:138-141). The two German words ‘Klippdachs’ and ‘Klippschliefer’ are available to the translator, though they are very uncommon and likely to be obscure to young readers in the receiving culture. Analysing the source text, it becomes clear that it is irrelevant to the story to know what kind of animal the dassie is. It is simply important that it be a furry animal, something which the reader can deduce from the context since a warm blanket is made from the animal’s skins in the tale (cf. ibid.:138-141). As the foreign term ‘dassie’ blends in well with the German language, being easily pronounced and spelled like many German words, it was retained as is, as illustrated in the following example:

Einmal hatte Frau Henne einige weiche Dassiefelle gesammelt, aus denen sie einen Kaross, einen warmen Fellumhang für den Winter, nähen wollte.

(see 4.2.16)

Whereas plants such as sugar cane, sweet potato, wild rosemary bushes and wild fig trees were equally easy to transfer into German, as the words are also used and the plants quite common in the target language, some terms were more challenging. As opposed to adult literature, the child audience’s understanding of the tales has to be taken into account when deciding on a suitable strategy. Disas, for instance, are an African orchid genus with 144 species in Southern Africa (Kurzweil, 2010). With many of them growing in South Africa, the disa is a common plant to Rode’s South African audience, but not to the new German one, since orchids are known in Germany but not indigenous. South African readers might also know that the species *disa uniflora*, known for its bright red colour and relatively big flowers, is native to the Cape Province. The

flower is not only referred to as ‘pride of Table Mountain’ and ‘flower of the gods’, but also as ‘red disa’ (Kurzweil, 2010), a name likely to have inspired Rode to entitle the tale “The Reddest Disa” (ibid.:213-216). As German readers would have none of these associations, unless they are orchid enthusiasts, it could be argued that ‘disa’ can be replaced by its commonly known genus name ‘orchid’. It can be assumed that this strategy was at some point applied in the tale “The Little Bird Who Could Make Amasi” (ibid.:103-105) which, in the present version, features a generic bird instead of a specific one (cf. 2.4 and 3.2.4.3). The skopos of the present translation, however, demands that the name ‘disa’ is transferred to the target language. Therefore, alternatively, the translator could add the name of the plant family to the species name in the German text and create a compound noun such as ‘Wilder Feigenbaum’, if the English version only read ‘wild fig’. Nonetheless, in the present example, the translation strategy also applied in the translation of geographical names, i.e. to add an in-text explanation, seems more suitable. Besides the heading, the sentence “That’s where the loveliest, reddest disas in the district grow” (ibid.:214) is the first instance of the word occurring in the tale. The German text was slightly changed to be self-explanatory with regards to the foreign term:

Dort wachsen die rötesten Disas, die schönsten Orchideen der Gegend.

(see 4.2.22)

Whereas retaining natural concepts is the translation strategy of choice in the present translation, domesticating natural concepts may be the strategy of choice when dealing with other types of children’s literature. Especially fiction is often translated with the skopos demanding maximal fluency in the target language. In that case, the wild fig in Rode’s tales might become an apple tree and the veld might turn into rich green meadows. Plants or animals not having any similar species in the target culture that the child readers could relate to may pose a challenge to the translator. Even though the butter tree, the num-num tree, the camel-thorn tree and the karee (tree) are not indigenous to Germany, they were not domesticated in translation (by substitution with European trees, for instance), as it is not relevant for the content of the stories to know what the specific trees look like.

The camel-thorn tree and the butter tree do in fact have German forms that can be used, i.e. ‘Akazie’ (see 4.2.8) and ‘Sheanussbaum’ (see 4.2.2) respectively. The

num-num tree was transliterated to German as ‘Numnumbaum’ (see 4.2.1). Although there is a tree species native to Southern Europe related to the karee in that it belongs to the same genus (Rhus) (*Wikipedia*), which also has a German name, namely Färberbaum or Gerber-Sumach, the original term ‘karee’ was retained and combined with ‘–baum’, at least in some instances, to preserve the tale’s original environment. The strategy of adding the species to a term was also applied to the herbal plant ‘buchu’, creating the German word ‘Buchukraut’ (see 4.2.21). The example of the ‘karee’ also illustrates that different strategies may be applied for the translation of a particular term throughout a text. The term ‘karee’ was not only substituted and adapted, but also omitted, depending on the sentence in which the term occurred. The plants were retained to illustrate and specify the environments of Rode’s tales. The illustrations communicate with the text and depict some trees described in the text, thereby contributing to the reader’s understanding and providing a comprehensive, authentic image of the country or region the tales are set in.

The German rendering of the cassava plant proved to be more challenging than that of the various above-mentioned trees. Cassava, also known as manioc or yuca, is a crop grown in subtropical and tropical regions, but is not imported to Germany except in the form of tapioca, starch made from the cassava root (*Encyclopædia Britannica*, 2013). Therefore, the target audience is unlikely to be familiar with the German term ‘Maniok’. In this case, the translator has to find a suitable generic term that cassava can be combined with to guarantee the audience’s comprehension. Yet it becomes obvious in analysing the source text that readers are able to guess what cassava plants are used for because of the context in which the term occurs, namely ‘cassava plantations’ (ibid.:84) and ‘cassava and sweet potato crops’ (ibid.:87). It was thus decided to use the term ‘Maniok’ in the German translation as exemplified in the following sentence:

Mensch hat sich zwischen Palmen und Maniokplantagen auf dem Berg eine Hütte gebaut.

(see 4.2.6)

Additionally, a translator may have opted to add a short explanation of cassava in the form of an annotation at the end of the tale. All of Rode’s tales are followed by informative remarks (see 3.2.3). These authorial annotations could, in this case, simply have been extended by the translator. But although information on cassava in the

paratext may have furthered the readers' knowledge and contributed to their understanding of the tale, I decided not to draw on annotations to solve the challenges in the present study, but to retain Rode's annotations verbatim and transfer them without additional comments. As such, no further comment on cassava was added to the annotations of "Wie Hund und Mensch Beste Freunde Wurden" (see 4.2.6).

Regarding 'veld', an explanation was at times necessary as the target audience may confuse the term with the German 'Feld'. As mentioned earlier, land used for agricultural purposes is termed 'Feld' in Germany, whereas the Afrikaans term 'veld' is the generic term to describe various types of vast open land in Southern Africa (*Encyclopædia Britannica*, 2013*)*. To avoid confusion, the translator can add a phrase illustrating the meaning in the tales in which the term appears. The following are two such examples in which the phrase 'the vastness of the African veld' clarifies the meaning of the term:

Eines Tages, als sich Schakal auf der Suche nach etwas Schmackhaftem in der ***Weite des afrikanischen Velds*** *herumtrieb […]*

(see 4.2.8)

Sie lebten zusammen in der ***Weite des afrikanischen Velds****, schliefen unter Büschen oder in Felsspalten.*

(see 4.2.6)

When deciding on the translation strategy for flora and fauna, the language professional is advised to consider the relevance of a specific plant or animal species for the narrative. It was explained in Section 3.2.4.3 that some cultures have totem animals, giving additional meaning to a story. Therefore, caution is particularly called for when translating folktales with a skopos of preserving the old, since, on the one hand, meaning may be lost if a species is not retained. Similarly, if a story has a specific animal for its main character and revolves around its life and characteristics, such as Rode's tale revolving around a hippopotamus (4.2.18), it would be very difficult to substitute the animal with a different one. If only the sweet scent of a flower is relevant in a fictitious story for children, on the other hand, it is acceptable to replace it with a flower common in the target culture that also shares this characteristic.

5.2.1.3 Names

In the present study the category of names is limited to the discussion of names identifying an individual. In real life, countries often have certain conventions and norms as to which child names are acceptable. Also, as to the naming of animals, normative tendencies can be observed and we seem to favour certain names for particular animal species over others, although pet owners generally have more creative freedom as there are no conventions regulating the matter.

In fiction, there are neither conventions nor norms, and authors are free to do as they wish. As they exhibit extreme creativity in naming their characters, readers see almost any term belonging to everyday language being turned into names, resulting in the borders with other categories of translation challenges blurring. Authors do not only use the names available in their culture, but create new fantasy names, having various effects on the reader (Nord, 2003:183). Two such examples from the present source text are the names Wideload and Chubbycheeks (Rode, 2009b:149).

'Normal' proper names also have a certain effect or function in that they provide information about the individual. Names indicate gender, ethnicity or religion, and may also allow conclusions regarding the age of an individual (Nord, 2003:183). They might also tell us something about the parents as some honour an ancestor, someone they look up to, or a saint by naming their child after them. Others name their child according to the skills or wishes they are blessing it with. In the latter case, a name would not only be informative, but also descriptive. Whereas European names are mostly informative and referential, it is very common in African cultures for names to be descriptive and bear sociocultural meaning as well as have specific functions in that they may refer to the circumstances, an event or conflicts at the time of the child's birth, honour an ancestor, describe someone's character or significant values, the parent-child relation or the structure of a family or clan (Suzman, 1994; Agyekum, 2006). Thus, names such as Knowledge, Precious, Gift or Beauty (English glosses) are commonly found in numerous African languages. One of Rode's characters, for instance, is called Tau

(Rode, 2009b:123-126), meaning 'lion' in Sotho, Tswana and Pedi [23] (*Hello South Africa*, 2010).

In fiction, particularly if written for children, character names can be highly expressive. Whereas some authors choose random every-day personal names, others create or specifically choose names that have a comic or entertaining effect or convey meaning, describing the outer appearance or a personality trait, the habits or feelings of a character (Epstein, 2012:69). The main character in Rode's "Sweet Little Reed" (ibid.:66-69), for instance, is called Miserman, which is more effective than merely describing him as being miserly. Wordplay in names is often used in children's literature to delight the young audience.

Names are chosen for a specific purpose and it is often a challenge to the translator to find a solution that allows for the names to have a comparable effect in the target text as intended by the source-text author in the original. It is therefore vital to determine the function and effect of names in the source text (cf. Nord on instrumental and documentary translation in Section 2.2.4). Van Coillie (2006:124) argues that, apart from identifying a character, names can have an informative, formative, emotional, creative, divertive or aesthetic function. Depending on which function a name fulfils, translators can determine the most suitable translation strategy for the name to have the same function in the target text. It is also relevant whether the target text is meant to introduce the foreign or disguise it, and strike the audience as a text originating in their own culture and times. As such, 'Bulldozer' may be a nickname for a hippopotamus in a contemporary narrative, but be unsuitable in an ancient folktale (see Section 3.3.3).

Names of personalities of the real world are not assimilated in translation unless there are recognised target-language forms such as the names of emperors or royalty (Nord, 2003:183). In fiction, the type of literary work and the function of the names in the text dictate how best to deal with the challenge of translating the character names. If a text is intended to educate the audience about the source culture, the rule applicable to real individuals is followed and names are not adapted, assuming the translator is dealing with common personal names that do not bear additional meaning. Sometimes a name might even be common in both the source and the target cultures. As names

[23] It is interesting to note that the tale in which the name occurs is of Venda origin. In Venda, however, the word for lion is 'ndau' *(Hello South Africa*, 2010).

are closely intertwined with the cultures they originate in, they contribute to illustrating the foreign environment in which a tale is set.

Newmark (1988:215) emphasises that names should especially be retained when dealing with folktales and approached with a foreignising strategy as they determine the nationality of a tale. Minor changes may nonetheless be acceptable. In a process Newmark (1988:82) calls 'naturalisation', names are changed to compensate for differences in pronunciation or for them to fall in line with the morphology of the target language, rendering the English name Tanya as Tanja in a German text, or the Spanish Tomás as Thomas, for instance (Van Coillie, 2006:126).

In some cases, translators may have to change a character's name despite generally aiming at a text with an exotic feel. This may be necessary to avoid confusion with another character in the target culture. Astrid Lindgren's main character Emil in *Emil I Lönneberga* (1963), for instance, was renamed Michel as it was feared that German readers may mix up Lindgren's character with the main character from the well-known children's book *Emil und die Detektive* (1981) by Erich Kästner (Van Coillie, 2006:132). Thus Astrid Lindgren's book is known to German readers as *Michel in der Suppenschüssel*. Adaptation may also be necessary if the gender-specific endings of names vary. In German, all names ending in –a are women's names, whereas some Italian names ending in –a, such as Andrea, are reserved for men. Therefore texts with men's names ending in –a would have to be adapted to avoid confusion.

If a character's name is not limited to the referential function, but imbued with meaning that is vital for the reader to understand, a character name cannot merely be retained, as it would change the function of the name. Therefore, translators may opt to explain the hidden meaning in an annotation or a glossary. Scholars and translators have been in disagreement regarding the addition of annotations and glossaries by language professionals, as some argue that this distorts and changes the type of a text, whereas others consider it to be a means to compensate for aspects that might otherwise get lost in translation. But especially when dealing with children's literature, adding paratext should be avoided and rather reserved for adult literature (Nord, 2003:195).

Children's books already containing annotations may form an exception to Nord's recommendation. *In the Never-Ever Wood* is one such example, allowing the translator

to add to the author's annotations without risking alteration of the text's character. It could be noted as a general principle that, despite the availability of the annotations for explanations in the source text, translators may fall back on them only in cases where there are no other suitable translation solutions. In the tale "The Water People" (Rode, 2009b:127-130), Rode uses the Xhosa name Siphokasi throughout the entire text and only explains its meaning 'gift' in the annotations that follow. For other children's books that do not originally have annotations and a bibliography, alternative translation strategies such as explanation, adaptation or substitution through a functional equivalent in the target language may be applied. It is to be noted that the application of these strategies was preferred in the present study over complementing Rode's annotations with additional explanations. Similarly, Rode's character Eendag Grootgeluk (2009a:201-204) was renamed Lucky Man (2009b:201-204) in the English translation. In addition, the aural quality of a name may have to be taken into account and reconstructed in the target text in addition to any potential connotations the name might bear. As such, the character Luie Lien is named Lazy Laura (ibid.:165-168)[24] in the English version, and Krokodil Kokkedor became Colossal Crocodile (ibid.:193-196)[25].

In narratives for children not pertaining to the genre of folktales, names tend to be domesticated for various reasons. The changes and substitutions often originate in the belief of many adults that anything foreign, including names, alienates young readers and hampers their reading pleasure. As a result of their own reading experience, life experience and resulting knowledge, adults often believe that children's skills are more limited than they actually are. However, Oittinen (2006b:89) argues that "many of our adult abilities turn out to be liabilities, and children's 'inabilities' make them better readers and listeners". Even though children may not understand certain words, they are able to make sense of them in their own ways using their unbiased imagination. With globalisation, children are increasingly getting used to hearing and reading foreign-sounding names, and we may increasingly see foreign proper names retained in children's literature, which allows for a respectful reproduction of folktales without eliminating their nationality embedded in names. But personal names bearing meaning or having a special effect on the reader should nonetheless be adapted to

[24] Tale was not translated into German.

[25] Tale was not translated into German.

allow readers to have access to the potential connotations of the names and for the names to have the originally intended effect (Pascua-Febles, 2006:116).

As mentioned earlier in this section, the function of a name as well as the general orientation towards the source culture or the target culture determine the translation strategy. Other factors to be taken into consideration include interlingual differences such as structural differences, the audience's expectations and the context of the story. The thorough analysis of a text and the way names are used in it help translators make an educated decision regarding the most suitable translation strategy for character names, the following of which are available: retention, substitution, deletion, addition, adaptation, explanation, literal translation (Epstein, 2012:75).

Newmark (1988:215) suggests another strategy in which names are translated, but then re-naturalised to the source language to create a new name which is intelligible to the audience, but still exotic. He provides examples from Tolstoy's *Resurrection* (1903) in which the translator, using this strategy, creates names such as Alarmov, where the original name Nabatov, meaning alarm, was reconstructed in the target language. In the many translations of Groscinny's and Uderzo's well-known comic-book series *Astérix* (e.g. *Astérix the Gaul* [1969]), names were also naturalised with the intention of retaining the humorous effect of the names in the French original (Embleton, 1991:175). The purposeful names often describing the looks, a habit or character trait of their owners were translated into the respective target languages, followed by a reintroduction of the source name suffix, as used by author Groscinny to identify a character's ethnicity (Embleton, 1991). The translation strategies applied in the translation of Rode's tales along with a number of examples are listed in the following table:

Table 5.2 Translation of Names

Translation Strategy	Source Text	Target Text
Retention	Isantim (Rode, 2009b:151) Akwasi Kwasaman (ibid.:225) Ellie (ibid.:213)	Isantim (see 4.2.18) Akwasi Kwasaman (see 4.2.23) Ellie (see 4.2.22)

	Johannes (ibid.:213) Tau (ibid.:123) Hlankanyana (ibid.:145) Siphokazi (ibid.:128) Heiseb (ibid.:106) Modjadji (ibid.:83)	Johannes (see 4.2.22) Tau (see 4.2.14) Hlankanyana (see 4.2.17) Siphokazi (see 4.2.15) Heiseb (see 4.2.11) Modjadji (see 4.2.5)
Substitution	Wideload (ibid.:149) Bigdaddy (ibid.:149) Baobabbehind (ibid.:149) Blubberbelly (ibid.:150) Thunderthighs (ibid:150)	Wabbelwaal (see 4.2.18) Melonenmoppel (see 4.2.18) Nocheinblattnimmersatt (see 4.2.18) Babubobbelbollergong (see 4.2.18) Stampfdumpfdickrumpf (see 4.2.18)
Adaptation	Puddingbag (ibid.:149) Chubbycheeks (ibid:149) Lucky Man (ibid.:201) Miserman (ibid.:66) Foot-Eyes (ibid.:120)	Puddingpopo (see 4.2.18) Pausbacke (see 4.2.18) Glückmann (see 4.2.21) der Knauser (see 4.2.3) Fußauge (see 4.2.13)

Literal translation	Speelman (ibid.:183) Yellowtooth (ibid.:149) Dog-who-complains (ibid.:86)	Spielmann (see 4.2.20) Gelbzahn (see 4.2.18) Hund-der-klagt (see 4.2.6)

In the present translation a number of names were retained, since the target text is aimed at introducing the foreign tales and the respective cultures to the new target audience. Author Linda Rode already provides the information regarding the characters, their origin, skills and mythological meaning in annotations to the tales. Therefore, associations that people may have in the countries from where the tales originate are also accessible to her readers. When translating the text into German, the names can be retained as the associations have already been explicated. Although it is common for German surnames ending in –mann to have the double consonant, this detail was not adapted in the name Akwasi Kwasaman (see 4.2.23), but only changed in other cases where the entire name had to be changed such as Speelman – Spielmann (see 4.2.20). The name Akwasi Kwasaman in fact has a meaning that remains unexplained as it is irrelevant for the narrative, i.e. Akwasi meaning Monday. In other cases, meaning embedded in names may have to be explained or the names translated as their meaning may be relevant to the understanding of the text.

All examples listed under Substitution in Table 5.2 describe a hippopotamus in the tale “Why Hippo Lives in the Water” (ibid.:149-152). The fantasy names in the source text are a combination of terms describing the animal’s physical appearance and of suitable words of everyday language, suggest obesity and thus fit a big, heavy animal like the hippopotamus. As the sound effect of the names is also relevant, with alliteration being part of the names, the names cannot be translated literally into German. Functional equivalents have to be found for the target text. Names were created that the audience would associate with the characteristics or behaviour of a hippopotamus, or any object or creature that shares some characteristics with the animal referred to.

The name Nocheinblattnimmersatt (see 4.2.18), for instance, alludes to the character’s eating habits and suggests that it is always hungry, but might also remind

German readers of the children's book and its character with the same name *Die kleine Raupe Nimmersatt* (1984)[26] written and illustrated by Eric Carle. As the hippopotamus is described as a lover of parties with plenty of food for everyone, the name Nocheinblattnimmersatt (literal trsl.: another leaf never full) was considered a suitable translation for the name Baobabbehind, which suggests the obesity resulting from excessive eating.

The hippopotamus's nickname Stampfdumpfdickrumpf (see 4.2.18) in the German translation has both a literal meaning intelligible to readers and an aural effect suggesting significant weight. 'Stampf' is derived from the verb 'stampfen', meaning 'to stomp'. The following word 'dumpf' describes the sound of a heavy foot stomping on the ground. The last part of the name is derived from 'dick(er) Rumpf' translating to 'big body'. The resulting compund name gains aural and onomatopoeic value through the repetitive occurrence of the syllable '-mpf' that three out of the four words end in.

In contrast, the fantasy name Babubobbelbollergong (see 4.2.18) is a neologism only focusing on the effect of sound to elicit the allusion to the heavy animal. The name is an experiment with the letter b in combination with the vowels a, o, u, and double consonants. Here, the sounds of the syllables suffice to elicit the association to something round and big, potentially obese. The neologism was thus chosen over a direct translation of Blubberbelly (ibid.:150). Although some of the hippopotamus' names could have been translated closer to the source text, creative alternatives were used for the pleasure children take in aesthetic, sonorous, interesting, funny words.

A few names furthermore had to be adapted to the German language regarding grammar, and to the different socio-cultural context of reception. Puddingbag was substituted with Puddingpopo (literal trsl.: Puddingbehind) for the good aural quality of the recurring letter p in the name. Chubby cheeks are commonly referred to as Pausbacken in German, hence the name Pausbacke (see 4.2.18). Both German substitutes retain the connotation of the source text names and remind target readers of an obese creature.

The other two above-mentioned adapted names, Glückmann and Fußauge, are literal translations that were only slightly adapted. Foot-Eyes became Fußauge (Foot-Eye), substituting the plural with a German singular (cf. 4.2.13). For Lucky Man the

[26] English original: *The Very Hungry Caterpillar.*

translator had three options, namely, Glückmann, Glücksmann and Glückspilz. Glückspilz is an explicit reference to someone who gets lucky. Glückmann, on the other hand, implies merely that the person gets lucky. As the latter name furthermore resembles a German surname more than Glücksmann does, it was preferred over the other two options (see 4.2.21). For a text translated with a strictly domesticating approach (cf. 2.3), Glückspilz may have been opted for.

The name 'der Knauser' (see 4.2.3) was adapted more significantly. Although names are generally not accompanied by an article in Rode's tales, it was decided to assign a definite article to the character in this instance. The motivation for this lies in the German folktale tradition to name characters according to a character trait or their profession, including the article to specify the character's gender, as the following titles serve to document: "Der Faule und der Fleißige", "Die Alte im Wald" (both by the Brothers Grimm), "Die beiden Prahler und der Bescheidene", "Die beiden Lügner" (both by Haltrich, J.). As 'Knauser' describes a stingy person in German, it was thus decided to follow suit with this naming tradition and refer to the character as 'der Knauser' in the target text (see 4.2.3).

As can be seen in Table 5.2, some names were translated literally into German, and so were the animal names, i.e. the animal species. In a different novel for children not having as much of an educational value, the name Dog-who-complains may have been translated as 'Jammerlappen' (literal trsl.: moaner), a typical German nickname for someone who complains. In the present case, however, it was decided to translate the name literally instead of domesticating it, thus 'Hund-der-klagt' (see 4.2.6). In fables it is quite common for animals to have specific names describing their character or physical characteristics. As the specific character traits the animals represent tend to be similar throughout the wealth of fables, their names are often alike as well. As such, the ram is often named Belin in German, the badger is referred to as Grimbart, and the wolf is commonly known as Isegrim (Schossig, 1959:25).

Rode instead omits most of the definite articles usually pertaining to nouns, thus turning the animal species into names. Additionally, the animal species are spelled with capital letters (see Appendix A). This once again confirms that the animal species are applied as names in *In the Never-Ever Wood*. Using an animal species or a description of it as name is quite common in children's literature, as Nord illustrates using examples from Carroll's *Alice's Adventures in Wonderland* (1865), such as the White Rabbit, the

Mouse, the Caterpillar (Nord, 2003:193). In English capitalisation clearly marks nouns as being proper names, even if the articles are present. In German, on the other hand, all nouns are capitalised and the reader would not recognise ‘der Tausendfüßler’ as being a proper name. If the definite articles are omitted, however, German readers can identify the terms as being names. This matter justifies the translation of the animal names into German without adding the definite articles.

In German folktales, articles are commonly used when referring to animals. Some might thus consider it necessary to reintroduce the definite articles in the German version and argue that it is confusing for German children to see nouns written without an article. As children are still learning a language, adults are often concerned that they might absorb incorrect information (Epstein, 2012:33). But, although it may at first be peculiar to read the animal species used as names, the critical adult reader gets used to it. Children are likely to quickly accept linguistic peculiarities as being part of the story world, as they are believed to have a sense of what is correct language despite experimenting with the language (Chukovsky in Epstein, 2012:34). Although children may play with, stretch, twist and turn standard language and create their own secret versions of it, they would know that nouns require an article in the real world. What is relevant to young readers is the story, not so much the individual elements that constitute it. Thus, this characteristic of the source text was retained and the articles for the animals also omitted in the German translation.

5.2.1.4 Culture-Bound Terms

Culture-bound terms include all kinds of items pertaining to the socio-cultural environment in which a text is produced. As the context of reception changes, a translator may thus be required to adapt the target text respectively. Clothing and food terms, for instance, are highly culture-specific and whereas some items are nowadays also internationally known, such as the Italian ‘pizza’, others may not be as universally understood as ‘monsoon’, ‘paella’ or ‘dirndl’.

Newmark recommends translating words that have a recognised target language equivalent and retaining words that do not (Newmark, 1988:97). He suggests to add an explanation or a generic noun to words that are retained. The Bavarian dirndl, for

instance, could be transferred as follows: 'the traditional Bavarian dress, dirndl'. Terms that are also common in the target language can obviously be retained in a target text such as 'pizza'. In addition to Newmark's suggestions, the substitution of the culture-specific term with a target culture equivalent, in case there is such a thing, may also be an option. Culture-specific elements in texts may not only be limited to items, but extend to customs and practices which often require translation methods more comprehensive than those mentioned.

Whether and to what extent culture-specific food items, clothing, etc. are domesticated or foreignised additionally depends on the skopos and the resulting general translation strategy which is adopted for a source text (cf. Section 2.2.4). The translator has to bear in mind whether the translation is meant to read fluently in the target language or have an educational value and serve as a tool for the readers to discover more about a foreign culture.

As a result of adult assumptions about children's limited ability to understand, domestication is a strategy frequently used in the translation of literature for children. Adults have more experience, knowledge and abilities that inevitably influence the way we write and translate (Oittinen, 2006a:42). Translators, publishers and reviewers, all being adults, therefore often struggle to relate to child readers and to comprehend their way of thinking when they are trying to determine whether a text produced is intelligible and enjoyable to the young audience. Moreover, child readers have varying degrees of experience and knowledge as well as different expectations depending on their age and the time, place and socio-cultural environment in which they grow up. Even children of the same age group can have varying degrees of knowledge, which makes the translation of children's literature with regards to the choice of words difficult. How much a child knows is therefore an aspect that cannot be generalised.

Our views of children and childhood, our opinion of how long childhood lasts, of what it is like, of what young readers understand, etc. are based on what we have experienced ourselves and on how we remember it. Thus, we need to be mindful of our child image, as personal experiences and views are often mirrored in products created for children by authors, translators and other adults (Oittinen, 2006a:41). One needs to bear in mind that it is the audience a text is translated for, not the assumed child image. The children can form as many different audiences as adults can. Therefore, the particular (child) audience that a specific text is intended for is instrumental in the

decisions being made. Additionally, 'consideration' is often misunderstood as meaning 'simplification', with the result that many adults tend to domesticate and simplify foreign texts that are translated or rewritten for children as they are generally seen as being less capable of understanding things than adults (Lathey, 2006a:7). However, children use their imagination to fill in gaps in their understanding and tolerate linguistic difficulties and foreign words if they are enjoying a story (Van Coillie, 2006:133). A text containing foreign words may take some imagination or 'effort' instead of being pure pleasure to the reader. If the style of such text, however, is very attractive and appeals to the child's senses and fascination with playful language and sound, a translator or author can prevent children from losing interest in it.

As mentioned earlier, many culture-bound terms potentially occurring in a text are easily transferred to the target language through translation, or else retention and the addition of an explanatory generic term (cf. theoretical foundation in Section 2.2.3). The translator may, however, be challenged to find a solution with regards to terms that are indigenous to a culture, with the target culture not knowing anything comparable. Although English tea is a food item frequently and easily adapted in children's literature to the German environment by substituting it with coffee, the customs of English tea drinkers are not as easily adapted. Whereas 'afternoon tea' is a daily custom in the United Kingdom, which can also refer to an early supper ('tea'), the German custom that is partly equivalent, 'Kaffeekränzchen' (or 'Kaffeeklatsch', or 'Kaffee und Kuchen'), commonly takes place on Sunday afternoons only. Therefore, simply substituting a term does at times not suffice, and a more comprehensive strategy would have to be applied instead. Klingberg reminds us that food is particularly intriguing to children and suggests that an effort should thus be made to retain what children elsewhere eat or drink, even if the words the translator needs to explain may exceed the source text (Klingberg, 1986:38). Accordingly, the translator may have to describe food items as well as the customs of their consumption. This may prevent confusion potentially occurring if only terms are assimilated without considering the differences between the socio-cultural contexts in which they occur.

Despite literature for children often being domesticated to fit the language and culture of a target audience, certain culture-bound terms were foreignised in the present translation. The author's intention was to create a book allowing children to experience the world's folklore by offering them manifold narratives from faraway countries. If culture-specific terms were deleted or assimilated, the tales would lose some of their

local flavour and character (cf. Section 2.4). Retaining food items and everyday objects allows the readers to gain an insight into the authentic environment of Rode's tales.

In the present translation a number of culture-bound terms posed a challenge. The source text contained numerous words originating in the Afrikaans language and a few from other African languages and cultures. Writing for a South African audience, Elsa Silke, the translator of the English version, had used many Afrikaans words and retained the foreign words used in the Afrikaans original, as they are also commonly used in South African English and assumed to be understood by most of the audience. If she had translated the text for English-speaking readers in the United States or the United Kingdom, however, terms like 'stoep' or 'kraal' would have had to be adapted or explained, as the terms are not commonly used in those countries. Similarly, when translating *In the Never-Ever Wood* into German, those foreign terms have to be taken into consideration and cultural differences bridged by the application of various translation methods.

Table 5.3 Translation of Culture-Bound Terms and Phenomena

Translation Strategy	Source Text	Target Text
Retention	Ulwandle (Rode, 2009b:127) Lekere! (ibid.:68) amasi (ibid.:103)	Ulwandle (see 4.2.15) Lékêrê! (see 4.2.3) Amasi (see 4.2.10)
Addition of Explanation	knobkierie (ibid.:79) sjambok (ibid.:47)	Eines Tages nahm er seinen **Knobkierrie** und machte sich **mit dem Stock** auf den Weg ins Tal, um […] (see 4.2.5) […] schnappte sich seinen **Sjambok** und rannte zum Gehege. Wolf erschrak zu Tode, als der Farmer mit der **Peitsche** in der Hand durch das Tor gestürmt kam.

	kraal (ibid.:47)	(see 4.2.1) „Faaar-meer! Wolf ist in deinem **Kraal**. […] und rannte zum **Gehege**. (see 4.2.1)
Literal Translation	stoep (ibid.:214) calabash (ibid.:56)	Veranda (see 4.2.22) Kalebasse (see 4.2.2)
Substitution	kaross (ibid.:140)	Frau Henne flitzte ins Haus, dass die **Dassiefelle** nur so um ihre Hühnerbeinchen flogen. (see 4.2.16)

Some words originating in the source culture of the respective tales were retained. In two of the above-mentioned cases, it was not necessary to add explanatory information. As some of the readers of Rode's original Afrikaans text are assumed to be unfamiliar with the terms 'amasi' and 'ulwandle', the author had already inserted in-text explanations that were translated into German. Regarding 'amasi', the English translation reads "thick, creamy sourmilk" (ibid.:103) (cf. 3.4). The meaning of 'Ulwandle' can be deduced from "the pale blue-green water of Ulwandle, the sea" (ibid.:127). In the tale "The Little Blue-Speckled Egg" (ibid.:123-126), the term 'amasi' recurs in the annotations, but was not explained again, as it can be assumed that readers remember the term from the tale about the amasi bird, which is found earlier in the book. Only the spelling had to be adapted, as nouns are capitalised in German, thus 'Amasi' (see 4.2.10).

'Lekere', although derived from the Southern Sotho word 'lékêrê' meaning 'sweet' (Du Plessis, Gildenhuys & Moiloa, 1974), is not explained or translated in the source text "Sweet Little Reed" (ibid.:66-69) as it was assumed that South African readers would correctly associate the word with the Afrikaans term 'lekker', commonly used in South African colloquial English as well to refer to anything delicious or nice. Regarding the translation into German, one is fortunate enough for the word 'lecker' to exist in the German language too, referring specifically to delicious food. Thus, similar associations

can be elicited from the target audience if the Sotho term is retained. To clarify the foreign nature of the word, the acute accent and circumflex accents were reintroduced to the German translation. The effect of the foreign word remains comparable to the source text as well, as the word is familiar but exotic at the same time. If German did not have a similar word, the Sotho interjection could have been omitted or substituted with a target language equivalent.

The Afrikaans terms ‘knobkierie’, ‘kraal’ and ‘sjambok’ had to be explained in a similar way as Rode explained ‘Ulwandle’ and ‘amasi’ in the source text for target readers to be able to make sense of the terms. Although the foreign items are not central to the content of the narratives in which they occur, they contribute to an authentic tales environment and may trigger children’s interest in the foreign cultures. Although South African readers are more familiar with the terms, the words are not entirely suitable in the English text either. If transferred to the German text with a further in-text explanation, the effect of the words does therefore not change, but the audience gains understanding. This is also a factor to be taken into consideration when determining which method to apply. Nikolajeva (2011:410) refers to the English translation of Astrid Lindgren’s *Pippi Longstocking* (1950) in which the translator retained the Swedish cookies ‘pepparkor’, instead of translating the word into the perfectly acceptable English ‘gingerbread’. Thus, the cookies provide an exotic effect in the target language, which was not the author’s original intention, as pepparkor are not foreign in the source culture. Therefore, only if the cookies did not have an equivalent in the target language would retention have been acceptable; otherwise the available target language term may be used. In the present translation, ‘amasi’ was nonetheless not substituted with the German ‘Sauermilch’ as the foreign term gives the folktales a nationality and was purposefully utilised by Rode to do so. As the term is indirectly explained in the text, it can be assumed that children will be able to deduce the term’s meaning.

Whereas ‘amasi’ also has a foreignising effect in the source text, ‘stoep’ is a word commonly used in South African English. Analysing the role of the term ‘stoep’ in the source text, it becomes apparent that it does not necessarily enhance a child’s imagination of the tale’s environment, whereas the culture-specific geographical term ‘veld’ does. The translation of ‘stoep’ (veranda) does not change the tale in which the term occurs. Firstly, the word describes something universally known, and secondly, it is only of minor importance in the tale. This illustrates that a word’s relevance in a text and

its culture-specifity affect the way it is translated. It was thus decided to translate ‘stoep’ into German, ‘Veranda’ (see 4.2.22). Regarding the ‘knobkieries’ in “The Pretty Girl… Without Teeth” (ibid.:79-83), it might also have been argued that they do not play a major role, are irrelevant to the tale’s plot and can thus be omitted in the German translation. This item, however, does contribute to the reader’s imagination of the Venda culture in which the tale originates. As opposed to the universal term ‘veranda’, it was thus retained and an in-text explanation added, namely ‘mit dem Stock’ (literal trsl.: with the stick).[27] As it is the first time a stick is mentioned in the tale, the German definite article ‘dem’ is intended to indicate that this addition refers to the knobkierie.

In the case of the term ‘calabash’, the target language provides the translator with an acceptable equivalent, namely ‘Kalebasse’. Whereas the term does not have a foreignising effect in the English source text, as readers are assumed to be familiar with the culture-bound term, the German term is likely to pose a challenge to a young audience as it is not commonly used in German. Nonetheless, the contexts in which the term ‘Kalebasse’ appeared mostly allowed for the readers to derive its meaning. As a result, in-text explanations were only added in some cases. The following serves as an example:

*„In der **Kalebasse** ist Wasser", sagte der Mann. „Bediene dich ruhig.“ Gluck, gluck, trank der durstige Schakal in großen Schlucken das Wasser. Mit einem zufriedenen Seufzen stellte er das **Gefäß** wieder auf den Boden.*

(see 4.2.13)

Similarly, the term ‘kaross’, occurring in the tale “Hen Searches for a Needle” (ibid.:138-141), has a target language equivalent, but it is likely to be little known to the German child audience. Various translation methods were applied to address this challenge. It should be noted that the original already offers an in-text explanation of the term: “She wanted to make a kaross — a warm skin blanket for winter” (ibid.:138). Although ‘blanket’ usually translates to ‘Decke’, it was decided to use the German term ‘Umhang’, which refers specifically to a garment to put around one’s shoulders as it seemed a more suitable translation of ‘kaross’ upon consultation of the term’s definition in *Collins English Dictionary* (2000), which describes a garment made of skins. The translation

[27] It should be noted that the explanation entails a loss of content. Knobkieries are not only walking sticks, but also devices used for hunting and fighting. German, however, lacks the means to describe all of these characteristics in one term.

methods applied include the retention of the term ‘kaross’ for the tale’s authenticity, as well as substitution with ‘Umhang’ (cf. 4.2.16) to guarantee the young reader’s understanding of the unfamiliar word. In the example mentioned in Table 5.3, the term was substituted with its material, namely ‘Dassiefelle’ (dassie skins).

Klingberg (1986:29) recommends transferring only foreign elements to the target text that the source text readers are also assumed to be unfamiliar with. In-text explanations were thus often used in the present study to complement foreign or less commonly used words in the target language. The addition of information to Rode’s annotations was avoided. Young readers can get accustomed to a certain number of foreign elements and their interest and imagination can be triggered by the exotic, but translators are challenged to find a balance between educational and entertainment value in their text.

In the instance of a word being adapted, it may also be necessary to change other elements of the text. In the annotations to Rode’s tale “Gobbledegook the Humongously Hungry Cat”[28] (ibid.:33-36), the Malay origin of the word ‘cajaput oil’ is explained. Assuming there was a different German term for the oil, the explanation would be redundant and could thus be omitted. Similarly, other references irrelevant to the target audience may be deleted. One such example is a sentence in Rode’s annotations to one of her tales that refers to the occurrence of numerous words of Malay origin in the Afrikaans language (see Rode, 2009a:36). As it was irrelevant to readers of an English version, translator Elsa Silke did not transfer the sentence into her English translation (see ibid.:36). The sentence has no significance for a German audience either.

5.2.1.5 Stylistic Differences

Texts passing through the hands of a translator can usually be classified into different genres and text types. In the event that a text possesses certain characteristics, it is associated with a specific category. Based on the different text types and the functions they fulfil, Katharina Reiss developed her translation theory as outlined in Section 2.2.2. As the conventions between countries may differ, however, it

[28] This tale was not translated into German.

may be necessary for a translator to adapt a text to the genre and text type conventions of the target culture. The characteristics expected from certain text types may also change over time.

Being an informative, visually appealing and expressive text, Rode's enthology is a combination of three out of the four text types Reiss suggested in her typology. The folktale collection is illustrated and therefore has a visual appeal. It informs its young audience about the people, customs and beliefs in faraway countries. In addition, it contains rhymes, onomatopoeias, songs and other types of expressive language. Nonetheless, Reiss' text typology theory is not very fruitful for the present translation as it tends to be based on classic ideas of equivalence.

The German translations of Rode's tales have to appeal to children in Germany and have an effect comparable to the one the source text had in the source culture. Thus, although cultural items were foreignised to bring elements of exotic fantasy worlds to the readers, the text was domesticated stylistically and adapted to some German conventions for the enjoyment of its readers. I add the qualification 'some', as children's literature with its playful and expressive language often enough seems to go counter to what appears to be convention and good style in standard language.

It is vital to be aware that word choices may be made purposefully by an author to achieve a particular effect. Thus, the word choices for the target text must be based on educated decisions. Direct speech frequently occurs in literature written for children. Not only human beings, but also personified animals, plants, pots or poker cards must have their say.

German uses both multiple verbs and nominal structures and prepositions to signal reported speech, although the latter are more commonly used in informative texts such as newspaper or scientific articles than in literary texts and creative writing. In English, on the other hand, it is common to use the verb 'say' to mark verbal expression (Schäffner & Wiesemann, 2001:40). This could not be confirmed in the analysis of the present source text, however, as the text presents a very creative and varied usage of illocutionary verbs.[29] In other cases a translator may have been required to change and

[29] The comparison of the source text with a similar text originally written in English may be interesting to determine whether the variety of illocutionary verbs is the result of the original having been written in Afrikaans.

introduce more variety to the direct speech markers and thus adapt the text to the dominant German convention.

It should be noted that it is vital to determine whether such word changes potentially required in terms of the target culture's convention may create a different effect than the one in the original text. Nord (1997c:57) argues that narratives with a previously neutral noise level may become highly dramatic if a translator follows the target culture convention and uses verbs such as scream, cry, whisper and sob in the German text. Thus, although some illocutionary verbs were changed in the present German translation, an attempt was made not to change the noise or emotional level of the tales.

The frequency of modal particles in a text is another stylistic aspect that may be reproduced or adapted depending on the purpose of the text. Especially in poetry and dramatic verse, the individual style of an author is relevant and it is vital that it also be reflected in translation. Although an author's style should generally not be disregarded in literary translation, some texts are more susceptible to such minor changes than others. In German, the use of modal particles is quite common and their occurrence in a text would thus not alienate readers. Adding particles to a target text can contribute to its readability and the reader's enjoyment, and is thus frequently done in literature translated for children. At times, however, target culture conventions are not taken into account deliberately as it is more important for the target text to reflect the original author's style.

Apart from improving readability, modal particles can serve as a highly useful tool in a different respect, even to translators of poetry. By adding a particle to a sentence, the rhythm can be changed without changing its meaning. Rhythm is often lost as a result of the target language requiring more or longer words to describe something than the source language would. Modal particles (eben, einmal, wohl, doch, schon, eigentlich, eh, ja), and other particles (erst, ruhig, ganz) allow for compensation in such cases. But although the truth of a sentence does not change if a particle is inserted, we need to be aware that the mood may change as a speaker can express his attitude through the choice of a specific modal particle (Bross, 2012:185). This requires translators to carefully select the particles they insert to change the rhythm of sentences. If done in an informed way, however, inserting particles in a target text

allows a translator to manipulate and improve its rhythm as the following example from the present translation documents:

You go, and come and tell me about it when you return.

(Rode, 2009b:86)

*Aber nur zu, geh du **nur**. Wenn du wieder hier bist, kannst du ja Bericht erstatten.*

(see 4.2.6)

As rhythm was a significant characteristic of the author's style, this method was applied many a times when producing the German translation (cf. also Silke, 2012a:2).

5.2.2 Interlingual Translation Challenges

The linguistic systems of languages often vary in their grammar, vocabulary and syntax (Schäffner & Wiesemann, 2001:38). These structural differences create interlingual translation challenges requiring a translator to mediate in order to produce a functional translation product.

5.2.2.1 Gender

Animals are not only common characters in literature written for children, they are also frequently personified and can speak like humans while still bearing many animal characteristics. The author thus requires personal pronouns to speak about them unless he or she always uses the animal's name. In some languages, such as German, French and Italian, the personal pronouns along with an animal's gender would come naturally, as nouns have a grammatical gender. The gender of a personified animal or object would be assumed to be in line with the noun's gender according to grammar rules, although 'der Vogel' stands for both the male and the female animal. Thus, if a narrative requires an animal to have the opposite of its assumed gender, an author would have to clarify to avoid confusion for the reader.

Katan (1999:198) describes the case of a narrative translated into Italian in which a mole cleans its house. Whereas the mole was explicitly marked as being male in the original text, the Italian reader would not only assume it to be female as mole is a noun of the feminine gender, but also because cleaning the home is an activity traditionally carried out by women. Katan (1999:198) thus suggests to either add 'signor' (Mr) to mark the mole's masculine gender immediately or to omit the feminine pronoun for the animal to remain neuter until the explication of its gender would follow in the text. However, it is debatable whether readers would correctly associate a masculine pronoun with an animal that they assume to be female and vice versa.

Alternatively, a translator could add -dame/-herr (lady/gentleman) to the animal species resulting in terms such as 'Schakaldame', also marking the feminine gender of the grammatically masculine noun 'jackal'. For some animals German does provide gender-specific forms such as Maus/Mäuserich, Stute/Hengst, Kater/Katze, Sau/Eber, Ente/Erpel that could be used instead. Not only German but also other languages such as English distinguish between and have different names for some animal's genders such as mare/stallion, cow/bull, sow/boar, goose/gander. If the target language gender does not align with the gender that a specific text calls for, it may be acceptable to substitute the specific animal species with a species that fits the required gender. The trout, a noun of the feminine gender in German, might be substituted with the salmon, a masculine noun. This entails the risk, however, of omitting meaning potentially embedded in a specific animal species. To be aware of subtle differences such as assumed gender and the implications for translation is thus highly relevant to make informed decisions (cf. 2.2.3 and 2.2.4).

It should be noted that even languages that do not have a grammatical gender may assign a gender to certain objects. Three such examples are Mother Nature, the moon and the sun, with the former two being considered feminine in English and the latter considered masculine (Bell, 1986:235). The distinctions are not as clear-cut as in languages that have a grammatical gender, however, and it may be acceptable for the sun to be feminine in English. Dealing with a translation into German, adaptations would have to be made as the sun's and the moon's gender are the opposite in German.

The animal characters in *In the Never-Ever Wood* all have a gender that was not inherent in the language, as Afrikaans and English don't indicate gender grammatically, but it was assigned to the animals by the book's author. Rode (2012b:14) states that

she determined the animals' genders by the roles and characters that were traditionally considered masculine or feminine in folklore. Jackal and wolf in the eponymous stories as well as tricksters were usually masculine. In Rode's "Jackal the Trickster" (2009b:45-47), for instance, jackal and wolf live out in the veld like bachelors, with jackal constantly playing tricks on wolf. In the story "Hen Searches for a Needle" (ibid.:138-141), on the other hand, hen and hawk are stereotypical female characters who meet up to gossip. A needle and sewing, also traditionally associated with females, are relevant to the tale's plot as well.

As becomes obvious in Katan's example of the mole, translation challenges regarding gender arise if an animal's gender seems obvious through a tale's context or is specified by the author, but contradicts the grammatical gender of the noun in the source or target language. Katan suggests the omission of the article for the animal, arguing that it could retain a neuter gender until a gender-specific pronoun was introduced in the tale. As Rode omits articles, turning the animals' species into names, hardly any changes would be necessary to implement this strategy. Nonetheless, it was not seen as being suitable for the present translation. The gender-specific address 'Frau/Herr' was instead inserted to solve this interlingual translation challenge.

In the tale "Hen Searches for a Needle" (ibid:138-141), for instance, the transfer of the animals' genders was problematic, at least in one case. Whereas the term 'hen' refers to a female chicken in any case, the hawk is female in Rode's tale, but a noun of the masculine gender in German, namely 'der Habicht'. I had considered retaining the assumed masculine gender that the grammatical gender entails. However, I opted for a strategy compensating for the contradiction. Hawk is described as the only bird with a needle and as a lover of gossip meetings with 'her' friend hen. If the hawk was made to be a male character, the tale would be given a different connotation (cf. Van den Boreck on Heine's poem in the last paragraph of the present Section). Thus, 'Frau' (Mrs) was added to the bird species to instantly signal the animal's female gender. For consistency, the gender-specific address was also added to the hen. Throughout the tale, the characters are referred to as 'Frau Henne' and 'Frau Habicht' (see 4.2.16). Despite the hawk being a noun of the masculine gender in German, the correct frame is set from the beginning of the tale and readers are very unlikely to get confused regarding the gender of the animals. The context of the story determines whether translatorial changes are necessary or whether it would be acceptable for an animal to naturally 'change' its gender and adopt its grammatical gender. In the annotations to the

tale, Rode describes a different version of the tale in which the hawk was the only bird with a knife. In that case, it would have been acceptable for the bird to be male in the German tale as it suits the context.

As mentioned earlier, the sun is often considered to be masculine in English. Nonetheless, the sun is usually referred to with a neuter personal pronoun as its gender is not as distinct. But minor changes were necessary when translating a sentence occurring in the annotations to the tale "The Sun's Children" (ibid.:106-108) in which the sun's assumed masculine gender does become obvious:

*In a version recorded by W. H. I. Bleek and Lucy Lloyd the sun also inhabited the earth in the shape of a **man**, and radiated heat from **his** armpit when **he** lifted his arm!*

(ibid.:108)

*In einer Version von W. H. I. Bleek und Lucy Lloyd lebte die Sonne als **Mensch** auf der Erde und wenn **sie** die Arme hob, strahlte Wärme aus **ihren** Achselhöhlen.*

(see 4.2.11)

As the noun 'sun' pertains to the feminine gender in German, the above sentence had to be adapted. Even though traditionally considered masculine in English as the above example documents, it is interesting to note that the sun is feminine in the tale "Why Jackal has a Black Saddle on his Back" (ibid.:96-98). The tale refers to the 'sun child' or the 'sunshine girl', thus clearly a feminine sun. This suggests that the sun is seen as being female among the Khoisan, the culture in which the tale originates. If a tale was to be thoroughly domesticated, such details may also be adapted. A 'sunshine girl' may be made a 'sunshine boy' if the sun is considered male in the target culture. As the sun child's female gender was in line with the grammatical gender of the German term '(die) Sonne', no adaptations were required.

Not only text, but also illustrations may have to be adapted because of the different gender of a particular object or character. In books written for children, animals and objects are personified and accordingly depicted in the illustrations accompanying the text. If an illustration pictures the moon with female characteristics in an English

original, it may be inappropriate for the German version because of the moon's grammatical masculine gender.

The illustrations of the sun in Rode's book were not gender-specific and would thus not have posed a challenge in case of publication in Germany. However, the illustration in the tale "Rain and Fire" (ibid.:109-111) requires a closer look. In the source text, the feminine character Rain and the masculine character Fire argue about who is the strongest. Both rain and fire are masculine nouns in German. But Fiona Moodie's illustration pertaining to the tale depicts a clearly female character Rain with long hair and numerous bangles (cf. ibid.:110). As this illustration would not correspond with a tale featuring a male Rain character, it would have to be redone. If this were impossible, the translator could use the strategy of adding the gender-specific address and call the characters 'Frau Regen' and 'Herr Feuer'. However, when talking about objects that do not have different genders this adaptation may not be accepted as easily by readers as when dealing with animals that are naturally male or female, but may simply lack gender-specific terms.

Whereas the gender of animals and objects comes naturally in languages that have a grammatical gender such as German, foreign terms transferred into such languages may have to be assigned a gender. 'Amasi', for instance, is genderless in both Afrikaans and English. When translating the following sentence into German, the food item's gender was required to be specified:

The children ate and ate, they ate many bowls of the creamy amasi.

(ibid.:105)

The question is how to decide on a gender for a term that does not exist in the language yet. A translator may conduct research and look for literature also containing the term to learn how it has been dealt with before. Alternatively, he or she may decide for the object's gender to agree with the gender of the generic group it pertains to. This method was applied herein:

*Die Kinder aßen und aßen. Sie aßen eine Schale köstlich**e** Amasi nach der anderen.*

(see 4.2.10)

‘Amasi’ is a culture-specific term for ‘Sauermilch’, a noun of the feminine gender in German. Thus, the term was given a feminine gender by referring to it as ‘die Amasi’ in the German target text as in the above sentence. The suffix of an adjective matches the gender of the noun it modifies.

When translating from languages that do have a grammatical gender into languages that do not, the translator is challenged no less. If personified animals and objects are involved, the language professional is bound to also assign genders to the characters in the target language as the narrative would otherwise lose its distinctive quality. However, if a gender is assigned to words that do not usually have one the specific gender seems to resonate much louder. Whereas gender and personal pronouns come naturally in German, the characters’ genders may have an effect on the way an English target text is read and give it a different connotation. Readers would be more conscious of the characters’ genders and their role in a tale. Anthea Bell emphasises that “it can be a delicate matter to try striking the right note where the nature of the target language means that, once struck, that note will sound a little louder than before” (Bell, 1986:236).

Translation can also be a challenge between languages that both have the grammatical gender, as a noun’s gender in the source language may not correspond to the gender in the target language. Van den Broeck (1981:80) illustrates this referring to a lyric poem in Heinrich Heine’s *Buch der Lieder* (1927) about the love between a palm tree (die Palme, fem.) and a spruce (der Fichtenbaum, masc.). In French, however, both of the trees pertain to the male gender, causing Van den Broeck to question the poems translatability as the poem would inevitably have a different connotation describing the relationship between two male characters. Although a few solutions have been suggested to deal with this challenge, they are somewhat more suitable for application in prose. To find a solution for interlingual gender differences occurring in poetry, where the author’s style as well as the rhyme scheme have major significance, may be more difficult, but is beyond the scope of the present study.

5.2.2.2 Forms of Address

Whether we address someone by their title and surname or their first name in real life depends on the nature of the relationship between the communication partners, the degree of formality, our familiarity with them, or on the social distance. It may be argued that the use of titles or respectful forms of address is inappropriate in literature for children. Children seldom use or hear these terms mainly pertaining to the world of adults and may be alienated finding them in a book (Epstein, 2012:91).

The present translation was executed on the assumption that children can tolerate difficulties and in fact enjoy being challenged by demanding words. Additionally, the present study found the gender-specific forms of address 'Frau/Herr' to be the best possible solutions to mark an animal's gender for cases where it was necessary that it be specified. Thereby, those animal species constituting first names in the source text became surnames. It is furthermore interesting to note that it is in fact common practice to give animal characters a title (Mr/ Mrs) in Ankole[30] folklore: the prefix 'Wa-' usually precedes an animal's name (Williams in Godwin, 1991:110).

Transforming first names into surnames may have further implications the translator will need to consider. In some languages such as Spanish, Afrikaans and German there is an additional distinction between the informal and the formal address in that there are two versions of the second-person pronoun, whereas English has only the universal 'you' (Schäffner & Wiesemann, 2001:36-37). In German, calling someone by their title or gender-specific address in combination with their surname usually goes hand in hand with addressing the person with the polite pronoun 'Sie'. In contrast, the informal 'du' would be used in combination with the first name. Accordingly, the formal address should theoretically be used in German if the animals' species are used as surnames. As introducing the respectful form of address always changes the tone of a text, the type of text a translator is dealing with determines whether such a change is acceptable and fits the text or not. As texts, contexts and audiences are different, it is not possible to generalise. An informed decision on whether to use the formal or

[30] The Ankole are a people in the south-west of Uganda (*Encyclopædia Britannica,* 2013).

informal address can only be made after a thorough analysis of a text as well as the communicative situation.

The question arises whether a translator should stick with the convention demanding 'Frau/Herr' to be followed by the formal address or retain the informal address common to be used among friends, and depart from the above-mentioned convention with the result that the text's level of formality is only slightly changed. This is not an issue in adult literature as its readers know through socialisation and experience how and when to use formal or informal forms of address, but it is a matter to consider when dealing with literature for children. Young readers are still in the process of learning their mother tongue along with the customs and conventions pertaining to the culture they are born into (Epstein, 2012:105). It might therefore be confusing to them if something they read in a tale contradicts what they hear and are taught in real life.

On the other hand, the use of the formal address throughout a tale would make it less of a children's tale. Formal language is the language of the adult world and children may be less likely to identify with it. A less formal tone makes a tale more personal; we feel part of the story and are more involved than if we read a narrative with characters addressing each other with the respectful 'Sie'. It was nevertheless decided to use the informal address in combination with the use of 'animal surnames' (cf. 4.2.16), despite the fact that it is not entirely conventional. Books are only one of many sources from which children draw their socio-cultural knowledge and they eventually learn to distinguish between the formal and informal address through socialisation. This linguistic subtlety shows that both authors and translators need to be very aware of what they are writing, as children are very susceptible to information which might cause confusion, as they do not know yet how to interpret what they absorb (Epstein, 2012:33-35). Language professionals also need to be aware of potential intercultural differences. For example, German children address teachers by their surnames, but it is common for Swedish children to address teachers by their first names (Tabbert, 2002:322). Adaptations may have to be made accordingly.

In the source text two instances need a closer look regarding the question of formal and informal address. Firstly, a dove is referred to as 'Mrs Dove' in the tale "How Heron Outwitted Jackal" (Rode, 2009b:88-91). It is quite interesting to note that dove is the only animal in the story that bears this form of address. Jackal and Heron are used

as first names. Referring only to the dove as ‘Mrs Dove’, Rode might have intended to emphasise the female gender of the dove. Not posing a problem in the English text, the question of address arises when translating the tale into German. As a high degree of formality was considered inappropriate for the children’s tale, the informal address was applied when the animals addressed each other (see 4.2.7). A different translator might have opted for the formal address arguing that the communication partners in the tale do not seem well acquainted with one another. If characters are gradually getting to know each other in a narrative, the decision when to switch from the formal ‘Sie’ to the informal ‘du’ would be entirely up to the translator.

Secondly, the tale “Hen Searches for a Needle” (ibid.:138-141) is worth mentioning. As discussed in the context of name translation in Section 5.2.1.3, the animals’ names were changed to ‘Frau Habicht’ and ‘Frau Henne’ in the German translation. In this case, it was not only the wish to avoid formality, but also the animals’ friendship in the story that provided the motivation to use the informal address. Thus, the informal second-person pronoun ‘du’ was used in the direct speech of the animals’ addressing each other (see 4.2.16).

5.2.2.3 Tense

To distinguish between events in the past, present and future, we modify verbs according to the different tenses. Talking about past events we usually use a past tense. To make a story livelier, however, a storyteller may also use the present tense at times. The conventions for the use of tenses are culture- and genre-specific. Additionally, it depends on the tenses available in a language.

In English, narratives are usually written in the historic past tense (simple past) with some exceptions such as JM Coetzee, who narrates in the present tense (Silke, 2012b:5). But once fixed, an author would stick with a tense and not deviate from it, unless experimenting with the language.

In German, it is common to use the preterite (Präteritum) comparable to the English simple past to recount events that took place or were completed in the past. It is often used in novels and formal writing to recount past chains of events. Although there

are regional differences, the preterite is hardly used in spoken German any longer (Klein, 2000:359). Instead, the perfect often takes its place. However, strictly speaking, its usage differs in that the perfect (Perfekt) is applied if a past event has an effect on the present. The perfect can be combined with adverbs relating to present or future and can thus not only function as a past tense, but also as something comparable to a present tense (Klein, 2000:359-360). A distinction between the two past tenses is retained mainly in written German.

Whereas an author writing in English is tied to a certain tense, it is possible in languages such as German, French and Afrikaans to leap between the tenses (Silke, 2012b:5; Bell, 1986:232). Even though the past tense may be the main tense of a narrative, the historic present may occasionally be used to make the narrative more vivid and immediate. Some authors even make use of all the tenses available in their language by switching between the tenses of the past, present and future to whisk the reader away into the story world. Lathey (2006b:135) explains that “tense naturally plays a pivotal role, as human beings tell each other about their past, present or potential future experiences, and exchange information in narrative form”. We make sense of the world through talking to one another and telling stories, as a result of which we would find a story with different temporal dimensions more engaging than one only using the preterite. The reader feels further removed from the narrative, which is particularly undesirable in literature intended for children. Even though children may still have a different perception of time in that they do not think in ‘adult time frames’ such as month or year, they already use different tenses as a narrative method from a relatively young age onwards (Lathey, 2006b:139-140). At times tenses are not used merely to signify the different time frames in which a story is set, but also to structure a text.

As there are different conventions regarding the usage of tenses, translators are faced with the question of whether they should preserve the source language tenses, or adapt them to the target language conventions. Bell (1986:232) argues that the historic present, frequently used in German and French children’s stories, should be reserved for comics or highly demanding children’s books as it is a tense not commonly used in English. Whereas this narrative tense is normal in German and French, it would seem rather unusual to an English-speaking audience. Lathey (2006b:134-135) disagrees with this view, arguing that the immediacy of the historic present is a quality that should be enough reason for translators also to use the historic present, even against potential

target language conventions. As the present tense reduces the distance between the story and its audience, it is likely to spark children's enthusiasm about a story.

This leads to the question of whether the past tense used in the present English source text (cf. Appendix A) should be transferred to the historic present in the German translation. Whereas this question may be answered in the affirmative for some children's literature, Rode's tales are a special case as they pertain to the genre of folklore. Folktales are typically written in preterite tense in German. As such, the present tense was not adopted, but the past tense retained in the German text (cf.4.2).

Elsa Silke, however, had to consider the advantages and disadvantages of retaining the source text tenses when translating the Afrikaans original of Rode's book into English. In the original, the historic present constitutes the main narrative tense; the simple past is used only in the first few lines that introduce readers to the tale and set the story frame. Silke chose to abandon these time leaps and settled for the simple past in the English translation.

Although the preterite was adopted in the case of the German translation, the present tense was applied in one instance, a section demonstrating that time leaps may at times be suitable and blend in perfectly with the remaining text written in a different tense:

Irgendetwas stimmt hier nicht, dachte Schakal, irgendwas stimmt nicht. Doch er wollte unbedingt ein Stück Fleisch haben. Da sagte der Mann: „Nimm dir ruhig etwas Fleisch und Kruste."
Doch Schakal, Schlitzohr das er ist, ***denkt*** *sich: Der Mann sieht ja nichts. Er* ***schnappt*** *sich das fetteste Stück Fleisch und* ***schiebt*** *dem Mann das magere Stück entgegen.*
Doch, hast du nicht gesehen, oh Zwiebelwurz und Zwirn, ***holt*** *sich der Mann ohne Augen das fetteste schnell wieder zurück und* ***gibt*** *Schakal das magere Stück.*
Was? Wie kann er ohne Augen sehen? fragte sich Schakal. Ihm war mulmig zumute.

(see 4.2.13)

5.2.3 Text-Specific Translation Challenges

Depending on the source text that translators deal with, so many translation challenges may occur that generalisation is not possible. Every writer and storyteller has his or her own story. Their individual authorial styles are affected by this story and their unique experiences in a specific socio-cultural environment. Additionally, their knowledge, view of the world and feelings are unique ingredients in an author's writing.

Authorial style becomes especially evident in literary texts. Many authors exhibit high levels of creativity in their use of expressive language. Onomatopoeias, neologisms, rhythm and rhyme are common features in children's literature that often pose a challenge in translation, as the examples below illustrate.

5.2.3.1 Sentence Length

Conventions regarding sentence length vary between languages. German sentences are known to be long. With relative clauses, compound nouns and noun-preceding modifiers, they can stretch over numerous lines as emphasised and exemplified by Twain in his humorous essay on "The Awful German Language" (1880). In Section 5.2.2.1 the point was made that the language has a natural grammatical gender. As many words such as adjectives are marked by the nouns' gender or by number, it is relatively easy to determine the antecedents. The reader is able to make out the meaning of a sentence stretching over an entire paragraph, with the verb standing at the very end of the sentence. To understand long sentences in languages that do not have a grammatical gender would therefore be rather difficult, which may be one reason why shorter sentences are generally used in English.

In many cases translators would adopt the convention of the language they are translating into, and merge sentences and create subordinate clauses, or split particularly long sentences (Blight, 1992:43). When dealing with literature, however, the translator first has to determine whether the author aimed at a specific effect through a particular choice of sentence length. *In the Never-Ever Wood* is one such case. Rode's

sentences are rather short, simple and rhythmic. The Afrikaans version, in particular, has strong rhythmic qualities with occasional rhymes scattered across the text. The shortness of the sentences makes for an easily understandable text and a vivid story. Rhythm can show the mood of a situation: a fast rhythm can reflect excitement, a quick sequence of actions or events, whereas a slow rhythm reflects a relaxed mood. Although it may be possible to create rhythm in long, elaborate sentences, the original sentence length was generally not adapted to the German convention in the translation. The sentence length was regarded as being part of Rode's distinct writing style and worthy of being transferred into the target language. As mentioned in Section 5.2.1.5, modal particles can help the translator recreate the rhythm that is so typical to Linda Rode's style.

5.2.3.2 Interjections, Neologisms and Onomatopoeias

As the source text is a text for children with many instances of direct speech, interjections are used quite frequently. Interjections are speech particles that bear little communicative function or information, but often serve to spontaneously express an emotion such as surprise, pleasure, enthusiasm or shock (Crystal, 2003). Some particles are merely used as fillers or to maintain a conversation, signalling to the conversation partner one's attention and interest, or to indicate one's wish to say something, but they are also used for clarification purposes. Interjections tend to be very short and, like onomatopoeias, cannot be inflected. They can be interpreted correctly only in the context in which they occur. Although some interjections can easily be transferred into the target languages of choice, there may be cultural differences in the way the interjections are used in communicative situations, depending on the customs of the respective countries.

The interjections in Rode's tales are manifold, with some expressing emotions such as pain (Ouch, Ow), contentedness (Aaaah, Yummm), concern (Oh) and some being conative (Hey, He), but Rode also used the following interjections involving words of every-day language: 'Oh, pestilence!' (Rode, 2009b:140); 'Oh, catastrophe!' (ibid.:140); 'Oh sorrel and stink grass!' (ibid.:122). Especially the latter is an interesting neologism as it is a fantasy interjection, every-day words that are used in a new context

by the author.[31] Authors often create neologisms to express something that would either be unacceptable or impossible to say with the words available in standard language (Epstein, 2012:30). The effect of the neologism, however, is exclusively entertaining. For the German text, a functional translation was found that not only bears reference to the kingdom of plants, but also to the German expletive 'Himmel, Arsch und Zwirn' (cf. 3.5.5). The aural effect of the German translation is similar to the source text word.

Oh sorrel and stink grass!

(ibid.:122)

[…] oh Zwiebelwurz und Zwirn, […]

(see 4.2.13)

'Oh, catastrophe!' in "Hen Searches for a Needle" (ibid.:138-141) was translated to 'Ach du lieber Gockel!', which does not only allude to the German interjection 'Ach du lieber Gott!', but also to the southern German word for a rooster, 'Gockel', which fits the tale it occurs in. Similarly, the translation for 'Oh, pestilence!' (ibid.:140), namely 'Verflixt und zugenäht!', fits the tale's plot which revoles around a hen who loses a needle. The German interjection literally translates as 'darned and sewn up'. Although interjections do not primarily imitate sound, they may have onomatopoetic characteristics or be derived from onomatopoeias.

The source text contains another intriguing interjection, a Jackal's apologetic 'salamanderslipperysnake' (ibid.:78). It was translated and slightly adapted to 'Salamanderschlitterschlange' so as also to have a similar effect in German. The word describes the Jackal having failed to remember to bring something, but at the same time the slyness of a snake implying the Jackal never intended to remember. 'Salamander' and 'snake' can be translated literally into German, whereas a functional equivalent has to be found for 'slippery'. The German verb 'schlittern' meaning 'to slither, to slip' proved to be a word with a comparable sound pattern and similar associations.

Furthermore, some phrases occurred in the source text that may also be classified as interjections. Although 'and believe it or not' (ibid.:81), for instance, has

[31] Compare the similar interjection in the Afrikaans original: 'Maar o gonnabosblaar!' (Rode, 2009a:122) (literal trsl.: But oh gonna bush leaf!)

little communicative significance, it was rendered in a similar way in the German translation, '(und) ob ihr's glaubt oder nicht' (4.2.5), as it serves to involve the reader in the story (cf. 3.2.4.3 for details on audience involvement). So does the interjection '(und) hast du nicht gesehen' (4.2.2).

In one instance a neologism was introduced in the German translation to be found in the tale "Warum Nilpferd im Wasser lebt" (see 4.2.18). Where the source text used the verb 'to hiccup', I struggled to find a comparable German illocutionary verb, the closest one being 'einen Schluckauf haben' (to have a hiccup). Thus, the preceding onomatopoeia 'huh-huh-burrrp' (ibid.:152) imitating laughing and burping gave rise to the fantasy verb 'lachhicksen' (see 4.2.18) that translates as 'laughhiccup'. The translations of the fantasy names of the hippopotamus discussed in Section 5.2.1.3 could also have been classified as neologisms, as the names are composed of both existing words and fantasy words, such as the name Babubobbelbollergong (see 4.2.18).

Apart from the strategies mentioned, it may also be necessary to omit or explain neologisms. Their application depends on the assumed motivation and intention of the author for creating and employing a neologism instead of a 'normal' word (Epstein, 2012:33). Once again, a typical adult concern may be that fantasy words alienate and confuse a young audience, who have not mastered their mother tongue yet. Because of their lack of experience with the language, children are likely to be more susceptible to linguistic information than adults (Epstein, 2012:33-34). But they are also less critical in their reading and listening. To them, the story is the most important thing. Expressive language including neologisms, metaphors, onomatopoeias and rhymes can contribute to a text's intricacy as they amuse, inform and illustrate. Thus, the concern about children's adoption of incorrect terms seems increasingly irrelevant, as creative books are likely to spark children's fascination with books and language in general.

As opposed to neologisms, onomatopoeias are more commonly used in everyday language. Onomatopoeias, already mentioned briefly above in connection with interjections, are words imitating sound. Whereas ideophones can also evoke a vivid impression of certain sensations (tinkle) or of movement (twiddle, shuffle), onomatopoeias are limited to imitating sound as the German term 'Lautmalerei' (literal trsl.: painting with sound) suggests. Numerous terms in standard German such as 'summen', 'surren', 'brummen', 'knurren' are onomatopoetic. In children's literature,

especially in books featuring animals as well as in comics, these sound-resembling words are found frequently. But sound is not only reflected in words; it may also be found in rhythm as the following poem by David McCord (In Norton, 1983:324) illustrates:

The Pickety Fence

The pickety fence
The pickety fence
Give it a lick it's
The pickety fence
Give it a lick it's
A clickety fence
Give it a lick it's
A lickety fence
Give it a lick
Give it a lick
Give it a lick
With a rickety stick
Picket
Picket
Picket
Pick

The rhythm largely elicits the sound profile of a stick pulled along a picket fence in McCord's poem. Whereas rhythm suggesting sound may still be relatively easy to transfer to a different language, words suggesting sound are a translation challenge. The term 'picket fence' the above poem was built on, for instance, is not only rhythmical, but it is also onomatopoetic and may thus even raise questions of translatability.

Onomatopoeias are closely intertwined with their languages and cultures, and the respective conventions, and thus need mediating. Onomatopoeias can rarely be retained in the target text, but generally need to be adapted to target cultural conventions. Bredin (1996:555) stresses that "the knowledge of how to speak a language seems to naturally involve a knowledge of whatever principle it is that underlies onomatopoetic idioms, coinings and usages". As the effect of onomatopoeias in a text is relevant, it is inappropriate to transfer foreign onomatopoetic elements the target readers may misunderstand. Whereas some onomatopoeias are phonetically identical in different languages such as 'Haha!' in English and German, others may have to be phonetically and orthographically adapted such as 'autsch' (German) – 'ouch' (English). Some are different words altogether, and one may also encounter

words that do not even have a comparable equivalent in the target language such as 'swish, swish, swish' in one of Rode's tales (cf. 2009b:47).

Not only are the onomatopoeias themselves culture-specific, but their usage also varies between cultures. Pascua-Febles (In Pascua-Febles, 2006:117) found that English is more expressive than German, for instance, but still less expressive than Spanish. This raises the question of whether it is advisable to transfer the frequency of a source text's sound-imitating words to the target text, or domesticate according to the conventions dominating the target culture. Pascua-Febles (2006:117) suggests the latter, and to add or omit onomatopoeias, or to resolve them differently depending on the cultural conventions and expressiveness of the language translated into for the text to function in the target culture.

Linda Rode's tales, like many children's stories, contain numerous onomatopoeias as children find real pleasure in sounds. As the target text is also aimed at young readers, intended to both enlighten and entertain them, most of the sound-imitating words were reproduced in the German translation for the words to have a comparable effect with the target audience as can be seen in the below table:

Table 5.4 Translation of Onomatopoeia

Translation Strategy	Source Text	Target Text
Retention	dub-dub-dubdubdubdubdub (Rode, 2009b:145)	dub-dub-dubdubdubdubdub (see 4.2.17)
Substitution	boom (ibid.:125) coo-kerroo-coo-coo (ibid.:88) kerroo-coo-kerroo (ibid.:88) twing, twing, twang! (ibid.:183)	Knall (see 4.2.14) guruu-guruu-guruu (see 4.2.7) gu-kucku-ru (see 4.2.7) Fiedel-di-di, fiedel-di-da! (see 4.2.20)
Adaptation	kaboom-boom-boom (ibid.:55) twee-eee, twee-eee (ibid.:103)	kabumm-bumm-bumm (see 4.2.20) twii-iiii, twii-iii (see 4.2.10)

	glug glug (ibid.:122) doobie-doobie-doo (ibid.:146) boobly-boobly- booblbooblbooblboobl (ibid.:148) bah-ook-ook-ook! (ibid.:183) oh, cluck! (ibid.:140)	gluck gluck (see 4.2.13) dubie-dubie-duu (see 4.2.17) bobblie-bobblie- booblbooblbooblboobl (see 4.2.17) bah-uu-uu-uu! (4.2.20) Oh Gock! (see 4.2.16)
Explanation	swish, swish, swish (ibid.:47)	[…] während die Peitsche knallte […] (see 4.2.1)

An attempt was made to transfer all onomatopoeias into the German target text despite the apparently reduced expressiveness of the language. The aural quality originating in onomatopoeias could be retained with a few exceptions such as the above-mentioned onomatopoeia ‘swish, swish, swish’ (ibid.:47), substituted with the explicit phrase ‘während die Peitsche knallte’ (as the whip was cracking). The onomatopoeias contribute to the texts’ suitability to being read aloud and make Rode’s tales resemble a real conversation. They remind one of stories told and brought to life by a grandfather or grandmother through the use of illustrative sounds.

The onomatopoetic sound ‘coo-kerroo-coo-coo’ deserves special mention. Imitating the sound of a dove, the onomatopoeia occurs in the tale “How Heron Outwitted Jackal” (ibid.:88-91). In German, the sound ‘ruckedigu ruckedigu’ is often used to mime cooing. The onomatopoeia goes back to the tale “Aschenputtel” by the Brothers Grimm. In the present translation, however, the German verb referring to the animal’s sound ‘gurren’ was turned into an onomatopoeia, resulting in ‘guruu-guruu-guruu’.

The onomatopoeia ‘Kerroo-coo-kerroo’ (ibid.:88) also relates to a dove’s sound and appears in the same source tale. It was relevant to consider the context when deciding on a suitable translation in this case. The onomatopoeia is followed by the sentence “Mrs Dove got such a fright that she momentarily lost her tune” (ibid.:88),

which indicates that a creative variation of the dove's sound was called for. In the English source text the syllables had simply been changed around to indicate the dove's lost tune. In the German translation, however, I opted for 'gu-kucku-ru' (see 4.2.7). This sound imitation has an added reference in that it suggests the sound of a cuckoo's 'kuckuck-kuckuck' that the dove mistakenly tunes into as a result of its fright. Whereas the reader knows the bird is a dove in this case, as a result of which we associate a specific sound with it, the bird occurring in the tale "The Little Bird who Could Make Amasi" (ibid.:103-105) is not specified. Thus, the non-specific onomatopoeia imitating the bird's twittering was merely adapted slightly in German to 'Twii-iii, twii-ii'.

For the bird sounds German provided the translator with suitable onomatopoeia. But the target language lacks an onomatopoeia describing the sound of a baboon. The translation of the animals' sound thus proved to be a challenge. The onomatopoeia relating to baboons in the tale "Where the Red-Winged Starlings Call" (ibid.:183-185) reads 'bah-ook!'. Consultation of the Afrikaans original showed that the Afrikaans language also offers a term describing the animal's call, namely 'boggom!' (Rode, 2009a:183). In the present study I aimed at retaining the aural quality in the German translation. Thus, the baboons' call was not omitted despite the lack of a German term, but introduced into the target text. The English onomatopoeia was adapted to what seemed closer to a baboon's call from the general perspective of a German-speaking person – 'Bah-oh!' (see 4.2.20).

In contrast, the transfer of an onomatopoeia imitating a hen's sound in the tale "Hen Searches for a Needle" (ibid.:138-141) was unproblematic. 'Oh, cluck!' was replaced with the comparable interjection 'Oh Gock!' (see 4.2.16), mimicking the animal's sound in German. The English source term is likely to allude to the alternative meaning of 'cluck', i.e. 'fool'. Similarly, the German translation has an added reference, namely to the German interjection 'Oh Gott!' (Good God!). The onomatopoeia, usually written in lowercase, was thus capitalised. Being an onomatopoetic interjection, this example could alternatively have been discussed along with interjections in the first part of this section.

5.2.3.3 Metaphors

In addition to the figures of speech discussed in the previous section, a number of metaphors can be found in Rode's tales. Metaphors are not only present in creative writing and literary texts, but they are commonly used as a figure of speech in all fields of writing and communication for various purposes. A metaphor is generally understood as being a linguistic expression used instead of a literal expression for purposes of explaining something better, embellishing a text, emphasising or illustrating the things we say. Instead of stating the obvious, an expression or object having some common characteristics would be used to describe something it is not usually associated with (Newmark, 1988:104). Blight (1992:22) described a metaphor as "an implied comparison of two things or events based upon an explicit or implied point of similarity". Similes, on the other hand, which are not discussed in the present study, are explicit comparisons using markers such as 'like' and 'as'. It is important to note that a metaphor has an aesthetic function, on the one hand, in that it appeals to, amuses or surprises readers in some way, and a connotative one, on the other hand, in that it describes an object or a person by way of comparison.

As the methods of comparison and people's frames of reference vary according to the socio-cultural environment within which metaphors occur, they are culture-specific. Their transfer into different languages is thus no straightforward task. Communication is both universal and culture-specific. We may be able to communicate with people on a certain level, but fail to understand words and phrases embedded in their culture, beliefs and customs. Metaphors are determined by the beliefs of a culture's members and by their conception of themselves and view of the world around them. Metaphors play with the way we act, believe and perceive. Therefore, our ability to understand a metaphor also depends on familiarity with the metaphor's source culture. Whether we recognise the similarity, pick up the connotative meaning and understand the image the expression conveys depends on our socialisation in the respective socio-cultural environment, or our familiarity with and experience of a culture (Al-Hasnawi, 2010).

But even though we may have the same cultural background, our interpretations of a metaphor may differ, as the similarity played with in the expression is often implicit.

Sometimes we may not even be aware we are using a metaphor. Newmark (1988:106-113) classified metaphors into recent metaphors, original, stock, cliché and dead metaphors. He defines 'recent metaphors' as new metaphorical terms or expressions typically used in a language community over a certain period of time; live metaphors born from an individual's creativity he calls 'original metaphors'. Stock or standard metaphors have a figurative meaning, are commonly used, but are not lexicalised. In contrast, cliché metaphors no longer have figurative meaning and are used instead of literal expressions. What Newmark (1988:106) terms 'dead metaphors' have lost their aesthetic and connotative meaning entirely and become part of everyday language.

Although metaphorical expressions such as 'beforehand', 'everybody' and 'a field of study' have become lexicalised and are mostly functionally irrelevant, they may serve a specific purpose in certain cases. Translators may encounter metaphors in any type of text. An analysis of the function of a metaphor in the text is essential in order to determine the most suitable translation method. At times the metaphor may merely serve as a normal lexical item; at other times the aesthetic or connotative effect of an expression may be relevant to the communicative situation in which it occurs. A careful analysis of the source text or the communicative situation is thus indicated to determine the translation method most suitable.

Various strategies for metaphor translation are available to the language professional. Scholars such as Newmark (1988:106-113) and Van den Broeck (1981:77) discussed various translation procedures such as paraphrase, deletion or substitution with a functionally equivalent metaphor in the target language. In rare cases a literal translation may even be required. The following are selected examples of how metaphorical expressions (here presented in the infinitive form) occurring in the present source text were dealt with in the German translation:

Table 5.5 Translation of Metaphors

Translation Strategy	Source Text	Target Text
Substitution	to make a monkey of someone (cf. Rode, 2009b:47)	jmd. zum Narren halten (cf. 4.2.1)
	to take to one's heels (cf. ibid.:56)	das Weite suchen (cf. 4.2.2)
	to be full of tricks	es faustdick hinter den

	(cf. ibid.:145) someone's eyes are dancing merrily (cf. ibid.:83) a plan is born (cf. ibid.:88)	Ohren haben (cf. 4.2.17) jmd.s Augen strahlen (cf. 4.2.5) einen Plan schmieden (cf. 4.2.7)
Reproduction of same image in TL	laughing eyes (cf. ibid.:79) hungry faces (cf. ibid.:69) most heavenly honey (cf. ibid.:68) twilight is creeping down the cliff walls (cf. ibid.:184) to catch a glimpse (cf. ibid.:86) to breathe fire (cf. ibid.:148) someone's heart grows soft (cf. ibid.:87) [ask for someone's hand in marriage] (cf. ibid.:79)	lachende Augen (cf. 4.2.5) hungrige Gesichter (cf. 4.2.3) himmlischer Honig (cf. 4.2.3) die Dämmerung kriecht in die Schluchten (cf. 4.2.20) (compare Afrikaans: Die skemerdonker kruip al in die klowe af. (Rode, 2009a:184) einen Blick erhaschen (cf. 4.2.6) Feuer spucken vor Wut (cf. 4.2.17: […] hätte Feuer spucken können vor Wut […]; compare Afrikaans: kann vuur spoeg so kwaad is hy (Rode, 2009a:148)) jmd. wird weich um's Herz (cf. 4.2.6) [um jds. Hand anhalten] (cf.4.2.5)

Cultural differences often pose a problem when translating metaphors, since readers' associations with certain expressions may differ significantly. The metaphors in the present translation, however, were transferred into German with relative ease. Where substitutions were made, functionally equivalent expressions had to be found in German

as the source language images were not known in the target culture. ‘To be full of tricks’, for instance, was substituted with ‘es faustdick hinter den Ohren haben’ (cf. 4.2.17), a metaphor describing a shrewd character through a different image. Moreover, the metaphor ‘someone’s eyes are dancing merrily’ describing the joy and happiness visible in someone’s eyes had to be adapted to the German language. Whereas eyes are dancing in English, they are ‘beaming’ in German, thus the translation ‘jmd.s Augen strahlen’ (cf. 4.2.5).

In the case of the translation to ‘a plan is born’, ‘einen Plan schmieden’ (cf. 4.2.7), the similarities between German and Afrikaans become apparent. Although not used by Rode in the Afrikaans original, the collocation ‘‘n plan smee’ exists in the Afrikaans language.

The collocation ‘someone’s heart grows soft’ was translated with ‘jmd. wird weich ums Herz’ (literal trsl.: grow soft around the heart), which is very similar to the source text element. It is to be noted that another similar connotation exists in the German language that does, however, have a negative connotation. ‘Weich werden’ is often understood as growing soft in the sense of becoming weak or capitulating (*Duden*, 2013).

Numerous expressions are furthermore shared by the two cultures involved and could thus be transferred literally such as ‘hungry faces’ to ‘hungrige Gesichter’ (cf. 4.2.3). Similarities between German and Afrikaans recur in this category of image reproduction. The image of the German translation ‘Feuer spucken’ for ‘to breathe fire’ is identical to the Afrikaans ‘vuur spoeg’ Rode had used in her Afrikaans version, whereas the English image is very close but not identical. ‘To ask for someone’s hand in marriage’ is an example of a metaphor so frequently used that people may not even be aware that they are using a metaphor, thus a dead metaphor. In German the same image is used. Whereas these strategies were suitable to deal with the present metaphors, more significant changes and the adaptation of larger text elements may be required for highly culture-specific metaphors potentially relevant to entire text passages.

5.2.3.4 Songs and Rhymes

Apart from figures of speech, songs and rhymes are characteristic of Rode's style in *In the Never-Ever Wood*. For centuries, literature has not only been delivered through speech, but also through chanting and singing (cf. Section 2.4). People have been communicating their messages in the form of praise songs and poetry, hymns, clan and family songs for occasions such as weddings and funerals, lullabies, love songs, work songs, resistance songs and religious hymns. Authors of children's literature often include songs, nursery rhymes, riddles and children's verses in their works to increase the aesthetic effect. As various figures of speech including alliterations, rhyme, rhythm, assonance and specific metres, may occur in songs and riddles, the formerly oral elements may pose a challenge in translation (Newmark, 1988:42).

Not only rhymes in songs and riddles, but also in-text rhymes are a common feature of Rode's style. She creates songs of her own to complement specific tales and also adapts established children's songs that her audience are presumed to be familiar with. Some of these songs, however, were lost in the translation into English. As nursery rhymes are mostly culture-specific, an author's allusions to or parodies of a song well known in the source culture may be difficult to translate. Whereas Silke opted for deletion in cases such as the words 'al wieker, al wakker' that Rode borrowed from an old Afrikaans riddle (see Section 3.2.4.2), substitution with a target culture reference may be an alternative option. Using a song the young target audience is familiar with can create a similar effect in the text for the target culture rather than retaining the foreign song.

The following song in the tale "The Little Blue-Speckled Egg" (Rode, 2009b:123-126) is a creation by Rode and does not refer to any well-known song or riddle. The translation below illustrates that the content of songs with rhymes has to be adapted at times to maintain a metre and rhyme scheme. As this entails the risk of a story being changed, translators should be mindful when dealing with songs and poetry.

"Blue speckled egg,
from my father's hand,
if I sing you my song,
will your magic be strong?"

(ibid.:123-126)

„Blaugeflecktes Ei,
Aus meines Vaters Hand,
Mein Lied will ich singen,
Was wirst du wohl bringen?"

(see 4.2.14)

Another rhyme appears in the tale "The Little Bird who Could Make Amasi" (ibid.:103-105). A functional equivalent had to be found for the target text, namely a rhyme reminding the German reader of a magic spell:

"Make amasi, little bird, make amasi when I say the word."

(ibid.:103-105)

„Mach Amasi, Vögelein, mach Amasi, wenn ich sing den Reim."

(see 4.2.10)

Although the songs had to be adapted in the present translation, it was possible to transfer the songs into German without changing the tales they occured in, or the effect on the receiving audience. As songs are a typical characteristic of African storytelling traditions, authentic target texts are produced through the retention of the above songs that pay due respect to the cultures that the tales originate in (cf. Bandia and Okpewho in Section 2.4). The first example above shows that the emphasis on the strong magic could not be retained in the German song, but the effect of the song in the context of the tale still remains the same in the target language. Thus, reproducing the songs through functional equivalents in the target text was congruent with the skopos (cf. 2.2.4).

5.3 Concluding Remarks

This chapter aimed at presenting the challenges that occurred in the translation of selected tales from *In the Never-Ever Wood,* the English version of Rode's anthology *In die Nimmer-Immer Bos*, into German as well as the strategies applied and solutions found that allowed the production of the target text. The German target text is the result of a combination of functional approaches, foreignisation/domestication and comments on the translation of folklore and children's literature. Throughout the process an attempt was made to preserve the foreign and exotic and at the same time to create a translation product enjoyable to read and listen to for the young audience. This motivation influenced all decisions made and discussed in the present chapter.

Numerous pragmatic and interlingual translation challenges were discussed in this chapter, which is a clear sign that folktales are not universal but marked by their unmistakable nationality. It was argued that challenges such as foreign place names and culture-bound words, although not specific characteristics of children's literature, may have to be solved differently than when writing for an adult audience. Just the names themselves, which could also have been classified under text-specific challenges, are a challenge specific to literature written for children and young adults.

The analysis of the interlingual challenges provided an interesting insight into the subtle differences between the English and German languages, as well as into differing conventions between the two languages that also had an impact on the translation decisions made.

The types of text-specific challenges reflect Rode's style of writing as well as an African storytelling tradition, and the discussion of them highlighted the significance of recreating the authorial style in the target language. Children easily lose interest in a text they do not enjoy. It is thus essential to create a similar experience and an intriguing target text that may otherwise be a bland copy of its former self. Some significant translation samples underlining this contention were considered, and strategies outlined by which the German translation was produced.

As the challenges do not stand isolated, but are recurring problems that face translators of folktales for children, the translation challenges and potential solutions may contribute towards and promote research into the translation of literature written for children, and particularly the translation of folklore for children.

CHAPTER 6: CONCLUSION

6.1 Introduction

In the present study the practical translation of a selection of Rode's illustrated folktales for children gave rise to an investigation into the translation process, including an exploration of the strategies and potential solutions to address the challenges that occurred. This chapter summarises and assesses the research findings. Combined with a discussion of the study's limitations intended to entice further research in the field, the chapter serves to conclude the study.

6.2 Summary of the Study

The study discussed various challenges that arose in the translation of narratives from the English version of Rode's anthology *In the Never-Ever Wood*, thus shedding light on the uniqueness of the field of folktale translation for children within the translation discipline. Similarly, the differences from the translation of adult literature became apparent. Information on the source text and its production, as well as a review of various translation theories, set out a framework for the practical translation of a selection of narratives from Rode's volume.

It was argued that my communication with the author of the Afrikaans version and the translator of the English version was significant to the way that the German target text turned out. Because of their emphasis on the importance of creating intriguing texts that appeal to the child audience through playful and creative language use, I revisited my first draft of the German translation. I considered and attempted to reproduce the authorial voice, specifically the aural quality, of Rode's Afrikaans original in the German translation. Regarding the translation of expressive language, B. J. Epstein's publication *Translating Expressive Language in Children's Literature: Problems and Solutions* (2012) proved to offer numerous helpful suggestions.

Children's enjoyment of expressive language and sound, often taken into account in producing children's books, may require a certain finesse from the translator. It has been argued that a tale's nationality, however, may not fall victim to these adaptations. A translation strategy foreignising cultural items and domesticating the text stylistically was found to be suitable for the translation of the present folktales. Plainly written and easy books leave no space for imagination and as a result children tend to lose interest quickly, whereas children's literature that is both challenging and entertaining can grab and hold the attention of its young audience. It can make them want to secretly read on once the lights are off and the parents have said their good nights.

6.3 Evaluation of the Study

The main objective of the study was to contribute to the children's literature translated from Afrikaans into German. Although the works of various Afrikaans authors of adult literature are available in German, children's literature seemed to be a genre little considered for translation. As the present source text comprised a folktale collection, a genre children worldwide are likely to identify with, it was considered suitable to be transferred into German.

The translation of literature for children is a sensitive matter as scholars have usually failed to agree on the best strategies with which to approach the texts. Whereas proponents of foreignisation often argue from a pedagogical point of view, considering the foreign to be desirable for children to grow accustomed to and to learn about other cultures, other commentators oppose this view. They argue that literature should instead be adapted to a target audience's language and culture to guarantee the reading pleasure of the young readers.

Domestication and foreignisation, albeit being very useful concepts, are insufficient for the multitude of text types translated. Target texts are received by diversified audiences. Additionally, the socio-cultural contexts and times they are received in vary. The present study thus suggested functionalism as a useful approach for the translation of literature for children. It was argued that the nature of a specific translation task, in particular the purpose of a text, should determine the strategy most

suitable for its translation. An analysis of the source text as well as the translation brief allow for identification of the skopos which then guides the translator in his or her decisions. In combination with Nord's 'loyalty' principle calling for a translator's responsibility towards his or her audience and towards the source-text author, it was contended that functionalism provides a suitable framework for literary translation, including the translation of literature for children. Direct contact with the author, as also recommended by Nord, may not always be possible, realistic or desirable, but it was all of these things in the context of the present study and proved to have a positive effect on the translation product.[32]

The skopos for the translation of children's folktales from Rode's anthology required both foreignisation and domestication. Strictly speaking, the mere act of translating is already a means of domestication and is thus inevitable in any translation. But the necessary adaptations in the present translation were beyond the mere language transfer and particularly concerned stylistic aspects and expressive language. Cultural terms, however, were largely foreignised so as not to betray the tale's origin and create an authentic image of the foreign cultures, allowing the European audience an insight into alternative worlds of folklore.

This combination allows for a German target text suitable to be read aloud thanks to its creative and expressive language. At the same time, it introduces unknown African cultures and fantasy worlds to its young German readers. The intention is to trigger children's interest rather than alienate them.

If a publisher were to commission a German translation and publication of Rode's entire anthology based on this pilot study, the African tales translated here would appear side by side with tales from numerous other countries, including Germany. As they are likely to be familiar to the German reader, the German tales provide a point of reference, even though other tales present the reader with alien worlds. Thus, it can be assumed that young readers in Germany would readily accept the book for its identification value.

The translations of Rode's narratives will therefore be presented to German publishers. Only by initiating the commissioning of the German translation and initiating

[32] Other language professionals may prefer to translate a text without the interference of an author, to be able to focus on the author's intention and voice as communicated exclusively through the text.

its publication will the number of children's books by Afrikaans authors in the German literary system be increased and cultural diversity on the book market be furthered.

6.4 Limitations and Suggestions for Further Research

It is hoped that the present study will contribute to research on the translation of children's literature and elicit further research in the field. Often enough, topics for further research emerge when a study fails to provide answers as a result of its limitations and potential constraints.

A first limitation was that the present study only went as far as the production of a target text for a German audience. It was beyond the scope of the study to determine whether the present translation fulfils its intended purpose and has an effect on the German audience comparable to the effect the source text had in the source culture. It remains to be established whether German children in fact find the pleasure intended by the translator in the target text. This could be investigated through an empirical study providing a test group with the target text and a questionnaire. Analysing the results, a researcher would be able to endorse or refute the translation strategy chosen in the present study for the translation of folktales for children. A further empirical study with a strictly domesticated translation may shed light on whether children prefer a fluent text over a story containing foreign terms.

Furthermore, the fact that Silke's English translation was used as the source text for the German translation may be explored in a separate comparative study. Although Rode's Afrikaans original was taken into account to a certain extent (see Section 3.5.4), the English text was mostly consulted in the present study. Using a translation as the source text entails the risk of copying the mistakes of the previous translator, especially in cases where the 'second' translator does not have any knowledge of the language in which the original was written. Comparing the present target text to a different German target text produced on the basis of the Afrikaans text may thus shed light on the question of whether translations should ideally be created based on the original as opposed to on a translation of the original. The results may also verify the effects of the present translation.

The study may at times have seemed critical of Silke's English translation, but this was not my intention. An evaluation of the translator's work was not part of the present study. Although the English version of Rode's anthology was used as the primary source text, the Afrikaans original was at times referred to in order to produce the best possible translation product.

As the present study was limited to the translation of 23 tales rewritten by one particular author, it may be worth investigating whether the same research results would emerge from a comparable study with a larger translation corpus. Such investigation may substantiate the findings of the present study and indicate the extent to which the present research results are applicable to the translation of folktales for children by other authors.

As illustrations often play a significant role in literature written for children in that they illustrate and enrich a text, thus enhancing the reading pleasure, they are also to be considered by translators when constructing a target text. A study into the orchestration of image and word in *In the Never-Ever Wood* may complement the present study. An interview with illustrator Fiona Moodie as well as illustration-specific questions to the translator may provide valuable background information. A comparative study paralleling two translations of an illustrated source text – one taking into account the illustrations, the other one ignoring them – may indicate the significance of illustrations in the translation process. Oittinen (2006b:95) argues that images are not only to be considered in translation, but that it takes a special skill to understand them.

> The more prominent the illustrations are, the more important it is for a translator to have the ability to read this language. […] I would describe translating illustrated texts as a special field with its own language. It is a field that requires specialization and training.

Accordingly, researchers may also look into the specialised training that future translators of illustrated literature may require. The suggestions show that the translation of illustrated literature for children thus offers many interesting research topics.

6.5 Closing Remarks

Folktales both unite people within one cultural group and bridge gaps between people from different cultures, as they provide the reader with information, evoking identification or understanding, respectively. The authentic retelling of folktales was discussed in the present study; this retelling was often demanded to preserve a cultural heritage and to promote intercultural competence. But the intentional rewriting of folktales may be just as relevant and should also be embraced. The well-known tales by the Brothers Grimm are testimonies of a certain time period. They tell of times long gone. Still popular today, we often see the well-known tales being adapted, changed and modernised. The seemingly infinite number of different versions of tales such as “Little Red Riding Hood”, for both adults and children, both in book form and for the screen, continues to grow. The tales are adapted to the times and to the context they are received in, tailored to the audience they are received by. Whereas authentic retellings of foreign and traditional tales take us to unfamiliar, ancient fantasy worlds, the abridged versions of well-known tales, along with the tales written by contemporary storytellers, may be seen as testimonies of today’s world that are just as valid and valuable.

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APPENDICES

APPENDIX A: SOURCE TEXT/S[33]

JACKAL THE TRICKSTER

Jackal and Wolf weren't the greatest of friends, yet somehow they always ended up in each other's company. Wolf was slower and dumber than Jackal, and a handy target for Jackal's pranks. One summer's day when Jackal was lazing under a num-num tree, Wolf came trotting along lopsidedly. Jackal noticed that Wolf's belly was quite flat. "Wolf, my brother," Jackal inquired, laughing slyly, "when last did you have a bite of mutton?"

"Not for weeks," Wolf complained, thumping his scrawny ribcage.

Jackal lay back and folded his paws under his head. "Well, I have a plan, a super-duper plan, you might even say a monster plan," he boasted.

"What plan?" Wolf asked in his dim-witted way.

"Wolf, my brother," said Jackal, and his voice grew slick and slimy. "There's a gap in the wall of the farmer's sheep kraal. Not a very big one, but you and I can easily get through it. What do you say, as soon as the crescent moon disappears behind the clouds tonight, the two of us slip through that gap and catch ourselves a fat-tailed sheep each?"

And that was what they did. Shoop, shoop, through the gap, each grabbing a sheep. Jackal ate with care. After every few mouthfuls he would slip off to make sure he could still fit through the gap. Wolf just ate. His belly grew round - rounder - roundest.

After a while Jackal quietly slipped through the gap. Wolf did not notice. His eyes were shut with pleasure as he chewed on the mouthwatering mutton. When Jackal reached the ridge behind the farmstead, he cried in a reedy voice: "Fa-arm-er! Wolf is in your kraal. He's caught a sheep!"

The farmer jumped out of bed, grabbed his sjambok and ran to the kraal. Wolf had the fright of his life when he came charging through the gate. "Whoo-oops-ughh!" Wolf moaned and groaned, trying to force his swollen belly through the gap. "Urrgh-whurrgh-harrgh!" But he was stuck. And all the while the farmer let him have it from behind with his sjambok.

"Greedy brute!" the farmer scolded. Swish, swish, swish! "So you're the one who's been stealing my sheep? I'll teach you! " With a drawn-out "ya-ha-hoow! " Wolf finally forced himself through the gap and dashed up the ridge. Far in the distance he heard someone laugh in a reedy voice. Wolf knew exactly who it was. Jackal had played yet another trick on him. Outfoxed him again! Outsmarted him! Made a monkey of him!

Afrikaans. Reynard the fox, the main character in Van den vos Reinaerde, a thirteenth-century Middle Dutch poem (based in part on the French Renart epic) soon became "Jakkals" in the Afrikaans "Jakkals en Wolf" tales. There is only one true fox in South Africa, the silver jackal, and no true wolf (Canis lupus), but in rural areas the brown hyena or strandwolf is sometimes called "wolf". Fiona Moodie, illustrator of this volume, modelled Wolf on the hyena.

(Rode, 2009b:45-47)

[33] Order of tales as in original and going in line with the translations.

HARE THE LAZY LOAFER

Once a great drought came over the land. King Lion summoned the animals and instructed them to dig a water hole. Elephant came to dig in the river bed, but there was no water. Rhinoceros had a try, but the sand remained dry. All the animals came to dig - everyone except Hare, who lay back against the trunk of a butter tree, paws crossed, looking as if he didn't have a care in the world. “I’m not going to help,” he said. “My water is the dew.”

Then Tortoise came crawling along. “I'll dig," he said. “I have plenty of patience.” The bigger animals laughed, but Tortoise ignored them. Slowly but surely he dug. And upon my word, water came seeping through the sand. The hole filled up, and all the animals came to drink. Everyone except Hare, who was chased away, because he had been too lazy to help, King Lion said.

That night Baboon was put on guard, for everyone knew that Hare would come to drink during the night. And sure enough, Hare came walking along, kaboom-boom-boom, cheerfully drumming with a stick on two calabashes - one empty, the other one filled with honey.

“Shoo, skedaddle, get out of here!" said Baboon, blocking his way.

“Oh, don't worry," Hare said, "my water tastes better than your muddy old slush. *My* water tastes like honey," and he dipped his stick into the filled calabash and gave it to Baboon to lick.

"Yummm,” said Baboon, smacking his lips. “Yummm - give me more.”

But Hare protested: “No. You'll drink up all my sweet water. Let me tie you up, then I'll give you the water myself.”

When Baboon had been tied up securely, Hare laughed with glee, filled the empty calabash with water and took to his heels.

The next morning the animals found Baboon tied up at the water hole. “This is Hare's doing!” they said. But still, every animal who had to stand guard during the nights that followed got tied up by Hare for a taste of his so-called honey-sweet water, before he drank his fill at their water-hole.

At last Tortoise offered: “I'll catch that lazy loafer.” Again the other animals laughed, but Tortoise covered his shell with sticky black tar and lay down unnoticed in the shallow water where Hare came to drink every night.

And soon enough Hare approached - drumming on his two calabashes, kaboom-boom-boom. Good! he thought, there's no one on guard tonight. He slashed around in the water and began to fill his empty calabash. When he had nearly finished, he stepped on a black rock - and his foreleg was stuck. “Hey-ho!” he shouted, alarmed. Then he saw that it was Tortoise. “So you want to catch me?” he exclaimed, throwing a punch at Tortoise with the other foreleg -which got stuck too. “You think you're strong, don't you?” said Hare, kicking Tortoise with his hind leg. “Just you wait,” Hare said, when that leg was stuck too. “I'll kick you from here to kingdom come.” And, whop! The other hind leg was stuck fast. “I’ve still got my tail!” Hare shouted hoarsely, and thumped his tail against Tortoise’s shell. Now he couldn’t move at all.

Slowly Tortoise clambered out of the water with Lazy Hare on his back. He headed straight for King Lion. Hare pulled and tugged with such force that bumps formed all over Tortoise’s shell, but in vain - he couldn't budge.

Now Hare had to be punished for stealing the animals’ water. “Please don't hit me,” he pleaded. “Swing me by my tail instead, until I faint.”

Baboon was ordered to do the swinging. He grabbed Hare by the tail and spun him like a top — round and around, until Hare’s tail suddenly came off and Baboon was left holding nothing but the tip. In the distance Hare was already flitting like a shadow through the wild rosemary bushes.

When Hare arrived home, his wife exclaimed: “Why is your tail so tatty?” “Oh, I’ve been playing with the children,” Hare lied, for he was embarrassed by his stubby tail. And to this day Hare squats on his tail so that no one will notice his stubby little cottontail.

Khoi. Based on the G.R. von Wieelligh narrative. In a version by Alice Werner, a collector of African Tales, Hare asks to be tied up with green banana leaves – only to free himself when the fibres become dry and brittle. Hare has many names in Africa – Mutlanyana (Sesotho), Kalulu (Nyanya) and Sunura (Swahili) are a few of them.

(Rode, 2009b:55-58)

SWEET LITTLE REED

In a land of many hills and mountains, the people were starving because the rain wouldn’t come. The mealie stalks were stunted and small. The cows had no milk. The people went hungry. And the winters were bitterly cold. In a small village nestled among hills covered with dry, yellow grass, there lived a man who liked to hunt with his spear. He was not a bad man. But he was miserly. If he brought home a buck, he kept all the meat for himself and gave nothing to his neighbours. The children stared at his cooking pot with hungry eyes, but he gave them nothing.

One day this Very Miserly Man found a bees’ nest high on a cliff. He took out the glistening, fat honeycombs and put them in a clay pot, covered it with a lid and secretly buried the pot behind his house. In the lid there was a small hole, through which he had stuck a little reed. The reed was just visible above ground.

That evening Miserman gathered all the children who were always staring at his cooking pot. “Ooh-loo-loo, perhaps he’ll give us something to eat this time," the children chanted and cheered.

But Miserman said: “Come to my back yard and sing me a song while I blow away the pesky ants.”

When they reached his back yard, he said: “Let’s play a game. I’ll blow away the ants, while you sing this song:

“Sweet little reed
Hear my song
Ants can’t feed
All day long.”

What a strange, garbled song, the children thought, but they sang nonetheless, for it was fun. Miserman knelt on the ground, put his mouth to the reed and sucked the sweet honey from the buried pot while pretending to blow away the ants.

One day, while Miserman was out in the veld again, the wide-eyed children whispered: “Let's make sure that Miserman has blown away all the ants.”

"Wait,” said the eldest girl, “why don't you sing the song while I find out what’s hidden in the ground.” So they sang:

“Sweet little reed
Hear my song
Ants can’t feed

All day long."

The eldest girl knelt down and saw the little reed protruding above the ground. She began to suck – fffp, fffp – and out came the coolest, most heavenly honey. Lekere! Lekere!

"Give us a turn, give us a turn!" the other children shouted. They each took a long, deep suck, before calling their mothers. The mothers came running with pots. They dug up the large pot of honey, and every mother put seven scoops into her own pot. That night all the children had honey over their meagre helpings of porridge.

Shortly after dark Miserman arrived home by the light of the full moon. He crept around the house, knelt, and began to suck at the little reed. Ha! Nothing but water! The clever mothers had filled the pot with water and buried it in the same spot.

"Wait," said the man, who was a miser, but not a bad man. He began to think. He scratched behind his ear. He ran his hand over his head. He tugged his beard. He remembered the children's hungry faces. Slowly it dawned on him: Because he had been mean and refused to share his honey with others, it had been taken from him.

Ever after the man knew what to do if he was lucky enough to have a piece of meat or a honeycomb.

Sotho. Sharing what you have with others is one of the oldest and most venerated traditions among African people.

(Rode, 2009b:66-69)

WHY HYENA LIMPS

One day Hyena and Jackal were lying in the shade of a camel thorn. Hyena's heavy head and strong jaws were resting on his forepaws. Jackal's pointed snout lay on his forepaws too. A flock of swifts swooped past, and Jackal looked up into the sky.

"Hyena," he said, "see that big white fluffy cloud? Did you know that it's actually lumps of mouthwatering mutton fat? I'll bring you back a piece." And step by step Jackal climbed up into the sky until he reached the white cloud, for in those days animals could do marvellous things.

Jackal ate his fill. He ate until his whiskers glistened with grease, his entire snout glistened and fat was dripping down his neck.

But now he had to get back down. This was a bit more difficult than going up.

"Hey there, Hyena," Jackal called. "Stand ready to catch me if I fall. I'll bring you a big chunk of fat for your trouble!"

Hyena got up dutifully and stood ready to catch Jackal. Whop! Hyena's big frame broke Jackal's fall, preventing Jackal from knocking himself out. But where was the promised chunk of fat?

"Oh, salamanderslipperysnake," Jackal groaned, pretending to be sorry. "It seems I forgot to bring your chunk of fat." Hyena sighed: "Well, I'll just have to climb up myself then." Step by step he climbed up into the blue sky, just the way Jackal had done. Hyena lay down on the cloud of fat and ate and ate. When his stomach was as round as a barrel, he called down to Jackal: "My brother, you with the black saddle on your back, it's your turn to catch me now!"

"I'm ready!" Jackal called back, holding out his forepaws.

Just before Hyena hit the ground, Jackal leaped out of the way. "Ow-ow-ow-ow, a thorn in my paw, aaauuuooww! ''he screamed. With a thud, Hyena landed on the hard earth, seriously injuring his back.

That is why Hyena limps around like one with an injured back. Some people even say his left hind leg is shorter than the right one. And all this is Jackal's fault.

Khoi. W. H. I. Bleek, at times assisted by his sister-in-law Lucy Lloyd, did valuable work recording early Khoisan tales narrated in the original languages of the storytellers.

(Rode, 2009b:76-78)

THE PRETTY GIRL… WITHOUT TEETH

Once there was a man who had three sons. They lived in the mountains near the great Lake Fundudzi. The sons grew into men, and sometimes in the evenings, when the mist came over the mountains and the lourie's cry fell silent in the dense forest, the brothers would long for a pretty, hard-working wife who would cook and make beautiful pots and tell even more beautiful stories at the fireside in the evenings. "Aahh," they would sigh.

Their father knew about their wish. One day he took his knobkierie and went down into the valley to find a wife for his eldest son. He found a pretty, hard-working girl with laughing eyes.

"Son," he told his eldest son that evening, "take five of our best oxen tomorrow, go give them to the girl 's father and ask for her hand in marriage."

The eldest son did so. The girl's father told her: "Go with him. You have my permission to get married."

The girl gazed at the strange young man without speaking, yet meekly followed him along the footpath. But the laughter was missing from her eyes.

When they reached the stream where the klipspringers came to drink, she began to sing:

"I'm a pretty girl,
as you can see,
but without teeth
you won't love me."

''What!" the eldest son exclaimed. He turned to the girl and said: "Open your mouth and show me." She opened her mouth, and believe it or not: where her teeth were supposed to be, there was nothing but a black rim.

"I'm taking you back to your father at once," the eldest brother said. "I don't want a toothless wife." And he returned home, taking his five oxen with him.

When the eldest brother arrived home with the oxen and told the others what had happened, the second brother said: "Please, Father, let me go tomorrow and find out whether this is true." The next day he set off for the home of the pretty girl without teeth, taking five oxen with him.

Yes, said the girl's father, they had his permission to get married. The girl gazed at the second brother without speaking, yet meekly followed him along the footpath. But the laughter was missing from her eyes. When they reached the stream where the klipspringers came to drink, she began to sing:

"I'm a pretty girl,
as you can see,
but without teeth

you won't love me."

"What!" the second brother exclaimed. "Open your mouth and show me." And believe it or not: where her teeth were supposed to be, there was nothing but a black rim.

"I'm taking you back to your father at once," said the second brother. "I don't want a toothless wife." And he returned home, taking his five oxen with him.

When the youngest brother heard the story, he said: "Please, Father, let me too take a look at the girl without teeth." Very early the next day, he walked down into the misty valley with the five best oxen sending puffs of hot breath into the cold air.

The youngest son asked the father of the pretty girl without teeth for his daughter's hand in marriage. "I have brought five of our best oxen," he said. The old man nodded without speaking. The girl did not speak either, yet her dark eyes were laughing, as they had before.

Meekly she followed the youngest brother, who kept looking over his shoulder to see whether she needed to rest. When they reached the stream where the klipspringers came to drink, the girl began to sing:

"I'm a pretty girl,
as you can see,
but without teeth
you won't love me."

"Ha!" said the youngest brother, shaking his head. "I don't believe you. Open your mouth and show me." The girl opened her mouth, and believe it or not: where her teeth were supposed to be, there was nothing but a black rim.

"Wait a minute," said the youngest brother. He scooped up a handful of fine wet sand from the stream bed and gently cleaned out the girl 's mouth.

And what lay under the black coating? A set of perfect, pearly-white teeth!

The youngest brother jumped for joy, and the girl laughed so that every pearly-white tooth was visible. Back home, no one wanted to believe his story. The girl kept her mouth tightly shut, but her eyes were dancing merrily.

The father of the three sons went to the mother's hut, where the young girl was resting. "I'll give you an entire sheep, tomorrow's bride," he said, "if you open your mouth and show me whether indeed you have teeth."

The girl could no longer keep a straight face. Opening her mouth wide, she laughed loudly. The old man was amazed at the sight of such perfect teeth. "Well done, son," he said to the youngest brother. "You have a pretty, hard-working bride with perfect teeth!" Ashamed, the other two brothers took their knobkieries and went off into the veld. The villagers began to brew pots of beer, and the drums echoed over hill and vale, summoning the guests to the wedding feast.

Venda. The Venda are known for their wealth of stories. South of Venda reigns a living legend: .Modjadji the rain queen, ruler of the Lobedu. Each new queen continues with the rain-making tradition. The royal palace is surrounded by protected cycads, dating from the time that dinosaurs inhabited the earth, and known as Modjadji cycads.

(Rode, 2009b:79-83)

HOW DOG CAME TO LIVE WITH MAN

Dog did not always live with Man - oh no. In the old, old days Dog and Jackal were the best of friends. They lived in the veld and slept under bushes or in rock crevices.

Dog and Jackal used to hunt together too. One evening, after they had caught nothing all day long and had gone to bed with empty stomachs, Dog snuggled up behind Jackal's back. "Jackal, my brother," said Dog, "listen to my stomach rumbling and grumbling. I'm so hungry I could tear a lion limb from limb."

"Hee-hee," Jackal laughed. "I'd like to see that. It's no use, my friend, you'll just have to suck in your stomach and wait for daybreak."

Dog sighed and groaned and tossed and turned. He couldn't sleep. He shook his ears, he scratched a flea. He tried to count the stars, but he couldn't get past one, two, three before his thoughts returned to his empty stomach.

"Jackal, my brother," Dog tried again. "You know, up on the hill, among the palm trees and the cassava plantations, Man has built himself a home. I've caught an occasional glimpse of his fire. Man sits beside the fire at night, and Man's wife – I've witnessed this as I've trotted quietly past at night - sits there too, weaving rugs in pretty patterns. And sometimes they eat sweet potatoes, oh, they smell so good, and meat roasted on the coals, you can smell it from a distance. What if we go there and . . ."

"Oh, do be quiet, Dog-who-complains," Jackal snarled. "I'm going nowhere. I want to sleep. You go, and come and tell me about it when you return." Jackal snorted and covered his eyes with his bushy tail.

Dog sat up straight, alone and forsaken under the stars and the moon – or so it seemed. There was something missing in his life, of that he was sure. He shook himself, picked up his tail like a dog who knew where he was going and set off for Man's house through the dark undergrowth. He saw the fire from a distance, and he saw Man and his wife, and he smelt roast meat!

As he came snuffling round the corner, the startled chickens began to cackle and crow. Man came charging through the front door, ready to lay into Dog with a stick, for in those days Dog was still a wild animal.

"Please," Dog pleaded, "just let me lie beside your fire for a while. I'm terribly hungry and ice-cold." And, oh shame, Man saw that Dog was shivering. He was so thin that Man could count his ribs.

Man said: "Well, come on then. But only until you're warm, do you hear? Then you're going back into the bushes." Dog lay down as close to the fire as he could. Oh, it was wonderfully warm. To crown it all, Man had thrown down a large bone, and Dog began to gnaw on it. Ah, what a life!

After a while, Man asked: "Are you warm enough yet?"

Startled, Dog looked up. "No way," he answered.

A while later Man asked again: "Are you warm enough yet?"

Dog kept his head down. "No way," he mumbled.

Still later. Man said angrily: "Get up now. You can't stay all night."

Dog stared into Man's dark eyes with his own liquid brown ones and said: "Oh. please! Can't I stay here and lie by your fire at night? I promise not to catch your chickens, I'll warn you if there are robbers on the prowl, I'll look after your children, I'll guard your cassava and sweet-potato crops, I'll follow the spoor when you go hunting. I'll do anything, if I can just live with you and get an occasional piece of meat."

Man saw that Dog had honest eyes, and his heart grew soft. He put out his hand and stroked Dog's head and said: "Oh, all right then . . ."

Dog breathed a sigh of relief and curled up beside Man's fire.

For many nights that followed, Jackal's cries could be heard far in the veld. "Brother Dog, Brother Dog, I miss you. Come and hunt with me again! Boo-hoooo," he howled at the moon. And that is what he is doing to this day. But Dog just sighed a long, contented sigh and moved closer to Man and his fire. And that is what he is doing to this day.

Congolese. A story of the Bushongo/ Bakuba tribe.

(Rode, 2009b:84-87)

HOW HERON OUTWITTED JACKAL

One day Jackal was prowling through the veld, searching for something to eat. It was a cold winter's morning and an icy wind flattened the fur against his body.

"Coo-kerroo-coo-coo," Jackal heard Mrs Dove sing from a karee, and at that very moment a plan was born.

"Hallo there, Mrs Dove," he called up into the tree. "How many chicks do you have in your nest?"

"Kerroo-coo-kerroo!" Mrs Dove got such a fright that she momentarily lost her tune. "Only two," she whispered.

"Listen carefully, now," said Jackal. "I'm very hungry, my snout is freezing, and there you are, all warm and cosy in your nest. Why don't you throw me down one of your chicks for breakfast?"

Mrs Dove flapped her wings and folded them over her chicks protectively. "Never!" she said. "Not on your life."

"Well, then I'm afraid you're forcing me to climb the tree this very moment and eat all three of you," jackal replied, making as if to start climbing.

Mrs Dove grew so afraid that she threw down one of her chicks. "Thank you. I'll be back tomorrow to fetch the other one," Jackal warned her as he trotted off.

Mrs Dove began to cry, as mournfully as only a dove in a karee can on a winter's morning.

At that moment Heron came flying past. He heard the dove's lament and landed on a branch of the karee. "Why are you crying, Mrs Dove?" he asked.

Mrs Dove told Heron that Jackal was going to climb the tree the next day to eat her only surviving chick.

"Goodness, how foolish of you," Heron scoffed. "You doves will believe anything! Since when can Jackal climb trees? He's not a climber!"

Mrs Dove was comforted, because she knew she could trust Heron.

The next morning, when Jackal came trotting along, sniffing the ground, Mrs Dove kept her chick safely under her wing and called bravely from the karee: "Liar! I know you can't climb trees. Heron told me!"

Jackal was furious, for he realised he would never be able to play this trick on Mrs Dove again.

A few days later Jackal came across Heron at a water hole in the veld. Jackal thought: Hah! I'll pay back this tattletale.

He sat down beside Heron, who was standing on a rock at the water's edge, watching out for frogs. "Hm, you must be enjoying the sunshine," Jackal said in a familiar tone. "But tell me, what happens if it suddenly starts to rain from the north?"

"Then I'll just turn my back to the north," said Heron, turning his back to the north.

"And what if it rains from the south?" Jackal asked.

"Oh. I'll just turn my back to the south," said Heron, again demonstrating what he would do.

"And if the rain comes from the east?" asked Jackal,

"Oh. I'll just turn my back to the east," said Heron, demonstrating again. "And what if the rain comes from the west?" asked Jackal.

"Then I'll just turn my back to the west," said Heron, demonstrating yet again.

"Hmm," said Jackal. "Clever. But tell me, what will you do if the rain pours straight down on your head, hm, Heron?" and he took a few paces towards Heron. "No problem," laughed Heron. "I'll just pop my head under my Wing." And he put his words into action.

Like lightning Jackal pounced, grabbing Heron by the wing. "Got you!" he shouted. "A super-duper lunch! And he prepared to eat Heron.

But Heron said: "Wait a minute, Jackal. I didn't know you were so rude. Where are your manners? A well-bred animal would clasp his paws together and say a prayer before he starts to eat."

Jackal didn't want Heron to think of him as rude and unmannerly. He put Heron under his arm, folded his forepaws and closed his eyes to say grace. Heron struggled free and flapped away lopsidedly. Safe from Jackal's jaws.

Khoi. In another version (Penny Miller, in Myths and Legends of Southern Africa*), Jackal steps on Heron's head - and that is why Heron has a kink in his neck. The above story is based on the G. R. yon Wielligh version.*

(Rode, 2009b:88-91)

WHY JACKAL HAS A BLACK SADDLE ON HIS BACK

Long ago the sun used to come down to earth. Yes, it moved around among the animals and the people. And the sun looked exactly like a human being, so the early people said.

One day Jackal was trotting through the veld in search of something to eat. He came across a pretty little girl sitting in the shade of a camel-thorn tree. She was yellow and glittered like gold, and around her head there was a sparkling halo.

Jackal decided to take her home with him. He wanted to show off the sunshine child to the other jackals. "Why are you sitting here on your own, pretty child?" Jackal asked.

"I'm tired, so I'm resting for a while," she answered. "Soon I have to be back in the sky, casting my beams upon the earth."

"Come with me. You can ride on my back," Jackal invited. But the girl shook her head, sending golden sunbeams scattering across the veld.

"Please," Jackal pleaded. "At least your feet won't burn on the hot sand..."

So the sunshine girl climbed onto Jackal's back and they trotted through the veld. Very soon Jackal's back began to burn, ow, ouch, whooooo! "Get down, get down," he shouted, dancing with pain. But the girl did not budge.

"Get down, get down, please, I want a drink of water," Jackal begged again. But the girl did not budge.

"Get down, my back is on fire!" Jackal pleaded. But the girl did not budge.

"I am a Sun Child," she said. "I sit where I sit, and where I sit, the sun scorches the earth."

Jackal rattled and shook. He began to run like never before. He ran until he reached a pool and plunged into the water to relieve the fierce burning on his back. Still the Sun Child did not budge. Her clear laughter echoed across the veld.

Jackal raced to a dried-out tree trunk and rubbed his back against it until the Sun Child fell off.

Now Jackal ran faster than ever! He raced across the plains. “Ouch, ow, oooow!” he howled with pain. Down the length of his back there was a dark streak, where the Sun Child had singed his fur. And that mark, down the length of his mane, Jackal would carry for the rest of his days.

Khoisan. The basic tale is part of both groups, but here it is at version of the Nama and Damara, according to Sigrid Schmidt in Märchen aus Namibia*. The early people were dependent on the sun or light and heat. The sun was magical to them, as were the moon and the stars. They explained these phenomena in terms of creation myths, like the enchanting San tale about the Milky Way that came about when a young girl flung coals and ashes into the air.*

(Rode, 2009b:96-98)

HOUSE, MY LITTLE HOUSE!

Jackal dug himself a big hole in the ground under a wild raisin bush. This house was cool in summer and warm and cosy in winter.

One summer’s day Jackal went out to hunt. While he was gone, two young lions passed his house. Their tongues were lolling, they were tired and very hungry. “Let’s rest for a while in Jackal’s house,” one of them said. “Perhaps he’ll come home with some meat, then we’ll pinch it from him.”

And the two young lions squirmed and wiggled into Jackal’s house. Before long Jackal came trotting along with a hare he had caught. “Whfff, whfff,” Jackal sniffed, snout in the air. “There’s someone in my house who doesn’t smell like a jackal. He decided to find out who it was, for Jackal had a head full of clever plans.

“Oh, house! My little house! Answer me!” Jackal cried loudly.

No reply. The lions were quiet as mice. “Oh, house! My little house! Answer me!” Jackal called again.

Dead quiet in the little house.

Then Jackal called extra loudly: “What’s the matter with my little house today that it won’t say wallow-willow—whip! when I call out? On other days it always says wallow-willow-whip at once, and I know that the coast is clear.”

Then one of the young lions called out: “Wallow-willow-whip!” and Jackal knew that someone was in his house. He took off into the veld as fast as he could with the hare he was planning to cook. As far as he ran, he laughed at the two stupid lions. Where on earth have you ever heard of a talking house?

Nama.

(Rode, 2009b:99-101)

THE LITTLE BIRD WHO COULD MAKE AMASI

Once upon a time during a great drought, when the people had very little to eat, a woman was cultivating a field, digging out weeds and thorns to prepare the soil for planting as soon as the first rains fell.

But the next morning when she returned to the field, the soil was covered with weeds and thorns. She began to dig again. As she was working, she heard a sound in the tree behind her: twee-eee. She turned and saw a little bird she had never seen before. The bird said: “This land belonged to my father. Now it belongs to me. You can dig as much as you like, the weeds and thorns will keep returning.” And twee-eee, twee-eee, the little bird flew away.

The next morning, when the woman returned to the field, it was covered with weeds and thorns again. She ran home. “Husband,” she cried, “there’s a bird that makes the weeds and thorns grow in our mealie field overnight. Come, take a look! ”

The man ran after his wife. When they reached the field, they heard a sound – twee-eee, twee-eee - and the bird spoke from the tree: “This land belonged to my father. Now it belongs to me. You can dig as much as you like, the weeds and thorns will keep returning.”

The man was angry; he shook the branches and the bird fell to the ground.

The man grabbed the bird before it could fly away. “Don’t hurt me,” the little bird pleaded. “I’ll see that you always have amasi in your house. Thick, creamy sour milk.”

The man thought: Ah, amasi! The children can fill their tummies. “Fine,” he told the bird, “I’ll give you another chance.” He took the bird home and secretly stowed it in a large brown clay pot with a lid. Then he sang very, very softly: “Make amasi, little bird, make amasi when I say the word.” The bird fluttered under the lid, and when the man lifted it, the pot was full of sour milk.

That evening the man and his wife and their two children sat around the fire, eating sour milk. They ate and they ate and they filled their tummies. The man told his children: “You may never, ever lift the lid of this big pot. I’m the only one who may do that.” Now there was enough food every day, and the children grew round and fat. “Where does the sour milk come from if our cows don't have any milk?” the little boy asked his sister one day when they were alone.

His sister said: “Father always sings softly to the big brown pot in the evenings.”

“What does he sing?” her brother asked.

The little sister’s eyes grew wide, she cupped her hands around her mouth and whispered in her brother’s ear: “Make amasi, little bird, make amasi when I say the word.”

The little brother’s eyes also grew wide. He took his sister by the hand and they went very quietly to the clay pot from which they got their sour milk in the evenings.

The boy lifted the lid . . . and would you believe it, there was a little bird inside. He took his sister’s hand again, and together they sang: “Make amasi, little bird, make amasi when we say the word.” Suddenly the pot was filled to the brim with thick, creamy amasi. The children ate and ate, they ate many bowls of the creamy amasi. They ate so much that they forgot to put the lid back on the pot. The bird who could make amasi flew up – twee-eee, twee-eee - and fluttered through the open door. Up, and away.

That evening the big brown clay pot was empty. No little bird. No amasi. Ooh, ooh, ooh, the father was angry! And the children were very, very sorry that they had lifted the lid.

Zulu/Xhosa

(Rode, 2009b:103-105)

THE SUN'S CHILDREN

Heiseb was the great one among the people of the early times. If anyone wanted anything, they asked Heiseb, though he was often full of tricks. The early people tell of how Ostrich was the only one who had fire in ancient times. She kept it hidden under her wing, but Heiseb managed to steal the fire and bring it to the people.

Oh, Heiseb was one to be reckoned with! He could even change himself into an animal if he chose to, said the early people. He could take on a different shape whenever he wanted to.

Now, in those days the sun was not yet up in the sky. It lived on earth among the people. The cicadas, whose shrill cry can still be heard on hot summer days, were the sun's children. They were the sun's tiny musicians, little wing fiddlers who drew the people to the sun.

But as the people approached the sun, lured by the music of the sun's children, the sun scorched their eyes and blinded them.

The people no longer wanted the sun on earth, so they complained to Heiseb. For even though Heiseb was full of tricks, he could do the most wonderful things.

On a hot, stifling afternoon, when the cicadas were screeching so shrilly in the thorn trees that they tormented the ears of man and beast, Heiseb crept closer as if he were drawn by their music. Closer to the sun he crept, but all the time he kept his eyes tightly shut. He felt the heat on his body and he felt his skin begin to shrivel. He knew he was very close to the sun. The next moment Heiseb grabbed the sun in both hands and tossed it into the air with a mighty swing of his arms. High, high, higher still . . .

The sun spun round and round, a burning ball of fire, until it came to rest high above the earth, in the middle of the blue sky. Then, slowly, slowly, it began to slide down towards the end of the day.

But the sun's children, the cicadas, remained on earth, and in the heat of summer you can hear them shriek with the sound of hundreds, no, thousands of wing fiddles.

Nama/ Damara. Heiseb is also known as Heitsi-Eibib. In a version recorded by W. H. I. Bleek and Lucy Lloyd the sun also inhabited the earth in the shape of a man, and radiated heat from his armpit when he lifted his arm! The children tossed the sun high into the sky. After that the sun became round and lost its human shape.

(Rode, 2009b:106-108)

RAIN AND FIRE

Once upon a time Rain and Fire argued about who was the stronger. "Oh," boasted Rain in her silvery, watery voice, "I can make so much water fall upon the earth that the rivers are flooded and the houses are washed away completely."

"Humph," Fire answered in a smoky, husky voice, "so what? I can burn down woods and trees and houses so that nothing but black ashes remain."

Rain said: "You're not as strong as you think. I can quench your flames in an instant. They have no power against water."

Fire said: "Pooh, I'll soon dry your little streams with my heat."

"Let's see then," said Rain, and she gathered all the heaviest clouds together. Before long the first big drops began to fall.

Fire took a seat on a dry camel-thorn log in the long grass and soon the first little flames were licking at the wood.

Then Wind came past. He looked at Fire and he looked at Rain and he said: “I’ll help both of you. I’ll whip the raindrops from the clouds and I’ll chase along the flames. Then you can decide once and for all which one of you is stronger.”

Rain made the water stream across the veld, but Fire quickly licked up all the water and died out the veld.

A wise old tortoise that had floated to the top of an anthill said: “In water you can swim and survive, but against fire you can do nothing. Fire burns you to death.”

Rain bowed her head and said: “Yes, that is true.” And she went to hide high up in the clouds. “Well, that’s how it is then,” said Wind and blew himself far away from Fire.

“I told you I am stronger,” Fire crackled, but took care to call back his flames before they scorched the wise tortoise.

Damara. Tales about who is strongest are known all over the world. In a fable by Aesop the sun and the north wind competed by trying to get a man’s coat off his body The wind blew up a storm and the sun blazed down. Who was the stronger? The sun, because the man was so incredibly hot that he just had to take off his coat.

(Rode, 2009b:109-101)

OH, MY MAMA, IT'S FOOT—EYES!

Many, many moons and suns ago strange beings lived on earth, greatly feared by man and beast.

Jackal, the crafty creature, was trotting through the tall grass one day, nose to the ground, searching for a meaty snack. “Mff, mff,” he sniffed. Was that smoke he was smelling? Where there’s smoke, there’s fire. And where there’s fire there might be . . . And would you believe it! In the shade of an overhanging cliff sat a man with his back to Jackal, roasting meat. Mouth-watering mutton, with crispy cracklings on the side. Jackal’s stomach growled with hunger. He lost no time in greeting the stranger politely.

“Good afternoon, Jackal,” the man replied without looking up from the fire. “How’s life treating you?”

“Oh, not too badly,” Jackal sighed. “I’m alive and kicking. I got up when it was still dark, at the sound of the first lark in the sky. I’ve been travelling all morning and I’m hungry and thirsty.” Jackal’s eyes remained fixed on the meat and the sizzling cracklings. “There‘s water in the calabash,” said the man. “Help yourself.”

Glug, glug, the water slid down Jackal’s thirsty throat. He put the calabash down with a sigh of pleasure. But something bothered him. He looked up at the man’s face. Believe it or not — help, oh help — the man had no eyes! Where his eyes were supposed to be there was nothing.

Something’s not right here, thought Jackal. But he so longed for a piece of meat . . . and the man said: “Help yourself to some meat and cracklings.”

Jackal, the rascal, thought: This man can’t see a thing. So he grabbed the fattest chunk of meat for himself and pushed the lean meat across to the man. But oh sorrel and stink grass! Quickly and securely the man with no eyes retrieved the nice fat piece of meat and pushed the lean piece across to Jackal.

What! How does he see without eyes? Jackal wondered uneasily.

Now Jackal studied the man closely, from head . . . to toe. Mercy me! On each foot was an eye looking directly at Jackal. Oh, my mama, it’s Foot-Eyes!

But Jackal wasn't born yesterday. Quick as a flash he grabbed a handful of sand and threw it at the man's feet, blinding him. Then he grabbed the fattest piece of meat and made off across the rocky plain. Foot-Eyes roared with pain and anger. He wiped the sand from his eyes and rinsed them out with water from his calabash. He was angry, very angry. But by the time he could see from his foot—eyes again, Jackal was long gone with the fattest piece of meat.

Nama/ Damara. In another version (Penny Miller in Myths and Legends of Southern Africa*) Heiseb, the crafty schemer, who had supernatural powers, cruelly scattered coals and ashes over the feet of Foot-Eyes (here with eyes on his big toes) Heiseb pretended that he had just wanted to warm the monster man's feet!*

(Rode, 2009b:109-111)

THE SMALL BLUE SPECKLED EGG

Near a great lake, among dense bushes and trees, under tall cliffs, lived a man and his eleven sons. He was a rich man, who owned large herds of live-stock. His cattle were prime condition, with long horns, and his goats were healthy, with shiny dappled coats.

When the man was very old, he gathered his eleven sons around him. He gave each of the elder sons a herd of plump cattle and pretty dappled goats. Only the youngest son, Tau, did not receive any cattle or goats. But Tau's father put his hand into a leather pouch that he carried around his waist and took out a small blue speckled egg. Carefully he put it into Tau's hand.

Tau studied the little egg and said: "Thank you, my father, but what shall I do with an egg?"

His father stroked his pointed grey beard. His dark eyes twinkled as he looked at his youngest son.

He said: "Tau, my son, this egg you must hide in the veld, far from the dwellings. And this is the song you must sing to it every day.

"Blue speckled egg
from my father's hand,
if I sing you my song,
will your magic be strong?"

Tau could not believe his father's words. He saw his ten brothers laughing at him. But Tau knew that his father was a clever man. So he took his egg and walked far into the veld. He built a hut of grass and clay and went there every day to sing to his egg.

And every day the egg grew a little bigger!

Soon the egg was too big for the hut and Tau rolled it into the shade of a wild fig.

And it kept growing bigger every day.

Finally Tau grew so afraid of the enormous egg that he climbed into the wild fig tree and sang his song from the highest branches. But though he was afraid, he sang to the egg every day, just as his father had ordered

"Blue speckled egg
from my father's hand,
if I sing you my song,
will your magic be strong?"

One day, while Tau was singing to the enormous egg, it cracked open with a boom, and out came herds of cattle with long horns, and pretty dappled goats. All of them in prime condition, with shiny coats.

Then Tau knew his father had given him the best present of all! He built a kraal for his cattle and goats; he looked after them well.

And he married a girl who made the best clay pots and told the most beautiful stories around the fire at night. When she told their children the story of Tau's small blue speckled egg, Tau's eyes shone with happiness.

Venda. Out of Africa come wonderful things: cattle and goats from an enormous egg – and birds that can make amasi! A story from Ovamboland (Namibia) tells of guinea fowl eggs that hatch, but instead of chicks, narrow-footed little men emerge who are excellent herdsmen.
(Rode, 2009b:123-126)

THE WATER PEOPLE

Many years ago a Xhosa chief and his people lived in a valley where a river flowed into the sea. Between the river mouth and the sea was a tall russet cliff against which the thundering waves crashed at high tide. "Keep away from the cliff," the oldest grandmother warned the children when night crept over the valley. "The water people with their pale faces and their long stringy hair like seaweed and their limp hands like seals' fins sit at the bottom of the cliff in the evenings, especially at full moon. And oh, oh, oh! Once you've looked into a waterman's eyes . . . !"

But the chief's only daughter didn't believe a word of it.

One day, when the sun was scorching the earth, she slipped away from the other girls, for she had always been a solitary child, and she wandered around on the beach and on the rocks. She strung together a necklace of foam-white shells. She sat staring at the pale blue-green water of Ulwandle, the sea, and imagined she heard soft voices singing and drawing her closer. She held out her arms — oh, if only she could glide through the water like a fish, she thought. It would be so cool, and she would roll and slip through the waves with ease . . . So she dreamed away the hours.

"Siphokazi! Siphokazi!" It was her mother calling. And "Si-pho-ka-zi! Si-pho-ka-zi!" it echoed up from the Valley as her friends began calling her too, for the blanket of night was coming down over the land. When she turned unwillingly to go, she saw, in the last light, three round sea-green glass beads in the shallow water of a rock pool. She scooped them up, rolled them around in her hands and ran home to show her treasure to the others.

"They belong to the water people, my child. They want you!" the oldest grandmother warned, and the chief struck the ground with his stick and said: "Keep away from the water! Look, the moon is almost full!"

But at twilight the next evening, Siphokazi slipped away again and waited at the bottom of the cliff, her feet in the shallow water. She rolled the gleaming green beads in her hands and flung them far across the waves. Where they landed, the glistening chest and shoulders of a slim young waterman with long hair and hands like seals' fins surfaced above the waves, and he sang a song, a heart-rendingly beautiful song in the salty sea wind, and he lured her on, and he pleaded with her to join him in his red coral cave.

Siphokazi looked into his water-green eyes and knew she was lost.

But “Siphokazi! Siphokazi!” her people called from where the evening fires had already been lit, and she tore herself away and ran home.

That night a violent storm came up over the sea, the wind howled through the valley, and around the fires the people drew their blankets around their shoulders. Then they heard a thudding as if something enormous and heavy was hammering at the cliff wall. The bravest men went to take a look and came back shivering in the stormy night. “It’s the water people,” they said. “They have brought a gigantic fish, as big as a tree trunk, that’s knocking a hole through the cliff wall!”

And the oldest grandmother said: “They’ve come for Siphokazi!”

Before the people could flee, the hole was so big that the water gushed through, surging and seething. And with the water came the water people, rushing ashore, laughing and cheering. Leading them was the young waterman. He gathered Siphokazi in his arms and she gave a shrill, clear laugh, and he swam back through the gap with her to the depths of the sea. Siphokazi was happier than ever before, for had she not always wanted to slip and slide through the water like a fish?

To this day the sea still gushes through the gap in the cliff wall at high tide, at the Place of Noise — eSikhaleni. But the water people never came ashore again, and after that day the chief’s daughter was never seen again. And Ulwandle - the sea – keeps the secret.

A Xhosa tale from the Transkei, the land of birth of former president Nelson Mandela, South Africa’s beloved Madiba. Siphokazi means “gift”.

(Rode, 2009b:127-130)

HEN SEARCHES FOR A NEEDLE

In the old, old days Hen and Hawk were good friends. Hawk with her curved beak and quick eyes flew down from the sky to talk to Hen, for Hen knew the juiciest cackle-gossip, such as which hen had laid the smallest egg and which rooster had lost his crow.

Hawk was an important bird back then, for she was the only one who had a needle! She kept it hidden deep under her wing feathers.

At the time, Hen had collected a pile of soft dassie skins. She wanted to make a kaross — a warm skin blanket for winter. But to sew the skins together, she had to have a needle.

One day, while Hawk was enjoying one of Hen’s cackle-sessions, Hen clucked: “Hawk, dear friend, I want to make a kaross to hang around my shoulders in winter. May I borrow your needle, please?”

Hawk rolled her quick yellow eyes and glanced at Hen sideways. Oh, oh, oh, she didn’t like to lend anyone her needle. “What if you lose my needle, Hen? Remember, I’m the only bird with a needle.”

Hen stepped this way and that way. “Oh no, my friend,” she said. “I would never, ever lose your needle. If that ever happened — mind you, it won’t — I give you permission to catch and eat one of my chicks.”

“Hm, all right then,” said Hawk. And she took her precious needle from deep under her wing feathers and handed it to Hen.

Hen scurried home and sewed all her soft dassie skins together into a kaross. When she had finished, she hung it around her shoulders, left the needle lying on the floor of her house and ran outside to show the other hens her dassie-skin kaross.

"Cluck-cluck, yes, very pretty indeed," said all the hen ladies, rolling their eyes first left, then right, to hide their envy.

Hen was very grand now — she could not work while wearing her kaross! "Come, come," she called her chicks. "Go tidy the house, sweep the floor, take out the rubbish. A lady in a beautiful kaross can't be seen doing such dirty work."

Then Hen heard a shrill cry from above. She looked up. Yes, there was Hawk, circling round and round. "Hawk, my friend!" Hen called excitedly. "Look at the beautiful kaross I made!"

Hawk circled a bit lower. Her shadow fell across Hen. "I see, Hen," said Hawk. And then with an angry voice: "But-where-is-my-needle?"

"The needle! The needle! Oh, cluck!" Hen jumped up and ran inside to fetch the needle, the kaross flapping round her thin legs. Oh, catastrophe! The needle was no longer on the floor. Oh, pestilence! The chicks had swept the floor, needle and all. Hen scurried this way and that way. She searched in the garbage, she looked under every bush and leaf. She scraped and scratched everything to pieces, but in vain. "Phakisa! Hurry up!" called Hen. "Children, help me search!" By now Hawk knew that her needle was missing. Straight as an arrow, she shot down to earth to grab one of Hen's chicks. But Hen saw Hawks shadow on the ground. She clucked her children to safety under her wings, and Hawk could not get to them.

To this day hens cluck-cluck to call their children to safety when Hawk circles in the sky and her shadow shifts across the earth. And to this day, all the other chickens help Hen to search for the needle. They scratch and scrabble non-stop. But Hawk's needle is still missing, and to this day hens warn their chicks from the day they emerge from the egg to run to them as soon as Hawk's shadow skims across the earth.

Sotho. In a similar story, which appears in abridged form in Märchen aus Südafrika*, Hen asks Hawk for a knife to cut some meat. There is a longer version in Minnie Postma, unsurpassed narrator of Sotho tales, published in* Kinders van die Wêreld*, Part 7, and in* As die maan oor die lug loop*. There it is a needle that is the cause of Hen's vain strutting and her further misfortune. More dramatic potential for the narrator!*

(Rode, 2009b:138-141)

THE LEGUAAN WHO WANTED TO PLAY THE FLUTE

Once there was a baby boy who grew up at great speed. He could stand on his own little legs as soon as he was born, and the next thing his parents knew, the little fellow was running across the green hills of their village, chewing a piece of sugar cane, the sweet juice dripping down his chin. His name was Hlakanyana.

The old men of the tribe looked him up and down, shook their grey heads and said: "Hawu! This little fellow is not just any child, he is clever and strong. He'll get the better of all of you." And indeed, Hlakanyana was full of tricks.

One day he hit a hare on the head with his knobkierie. Whop! Dead on the spot. In the shade of a wild fig tree near the river he roasted the hare on the coals. When he'd cleaned off the last bone, he held it up to the sunlight. Bone-white and hollow... just right for a flute, thought Hlakanyana.

At that moment he heard Ufukwe, the coucal, the one that is called the rain bird, sound its long raindrop whistle, like a little chain of notes, from the branches overhead. Dub-dub-dubdubdubdubdub... Hlakanyana's sly little eyes glistened. He would make a flute that would play more beautifully than the rain bird's song. "Whaa!" he stuck out his tongue at Ufukwe.

In the misty morning Hlakanyana carved and filed and scraped and polished his bone flute until it lay smooth and bone-white in his hand. Now he set about learning how to play the flute. Clever little fellow that he was, he soon found the first notes. Playing on his flute, he walked along the river bank towards the hills.

Glibberrr! A slithery wet leguaan with a long strong tail slid past his feet and planted itself in the path ahead of him.

“Good morning, Hlakanyana,” the leguaan greeted, smiling smoothly.

“Yes, good morning,” Hlakanyana greeted. And dub-dub-dub... he carried on playing.

Leguaan tilted his long head to the left and he tilted it to the right and his forked tongue flickered eagerly from his mouth. “Hlakanyana,” he lisped and drooled, “please allow me to play just a short piece on your flute!”

“No,” Hlakanyana said firmly, “I made it myself, it’s mine alone. It’s light as a song, hollow and strong, never sounds wrong.” And dub-dub-dubdub-dubdubdub... sang the flute, even more beautifully than Ufukwe, the rain bird, on a misty morning.

So badly did Leguaan want to play the flute that his eyes watered. “Please,” he pleaded, “just once...”

“All right then,” Hlakanyana sighed. “But come away from the water. I know your type. You’re likely to disappear under the water with my flute.”

Leguaan slithered through the reeds to the foot of the hills. Hlakanyana gave him the flute and said: “Just once, understand?” Doobie-doobie-doo, Leguaan managed to play, before Hlakanyana tried to grab the flute from him. “Oh no, please, just once more, you said I could borrow it, remember?” Leguaan protested and stepped back.

Hlakanyana took fright. He dashed forward to grab his flute, but Leguaan whipped his feet from under him with his long thick tail and Hlakanyana rolled across the earth. Like a grey streak, Leguaan headed for the water, and by the time Hlakanyana scrambled to his feet, Leguaan had disappeared under the water with his wonderful flute as light as a song, hollow and strong, never sounds wrong.

Hlakanyana was so angry that he nearly breathed fire, but in vain. From deep under the water came the dim bubbly sound of a flute; boobly-boobly-booblbooblbooblboobl… followed by a slimy, husky leguaan laugh.

Zulu. Just as there are many stories about Hlankanyana in Nguni folklore, the Venda tell entertaining stories about Sankhamhi. One has to be careful of them both, for they are cunning, they can change their appearance and they like to play tricks on people, though in the story above it is Hlakanyana who is tricked by Leguaan. Coyote in indigenous North American folklore, Heitsi-Eibib/ Heiseb of the Nama and Damara, and Kaggen/ Mantis of the San are similar tricksters, as is Anansi the clever spider(man) of the Ashanti in Ghana.

(Rode, 2009b:145-148)

WHY HIPPO LIVES IN THE WATER

Long ago, when animals were still the kings of the earth, the hippopotamus was a big shot — only slightly less important than the elephant. He lived on land and went into the water only to drink.

Although Hippo was a party animal and liked having big celebrations with plenty of food for everyone, he had a secret. He wouldn’t tell anyone his name.

Only his seven wives knew it.

One summer's evening Hippo hosted another feast. He blew through his nostrils, rippled his thick skin and told his hungry guests: "Tonight we're going to play a game. You can eat as much as you like, but first you must tell me my name." And he wheezed with laughter as he thought of the problem they had.

All the animals tried: "Butterball, Chubbycheeks, Yellowtooth, Wideload, Bigdaddy, Puddingbag . . ." Hippo rolled with laughter and his seven wives shook their rolls of fat wobbling. Later the animals grew desperate with hunger and started coming up with the craziest, most outlandish names: "Baobabbehind, Blubberbelly, Thunderthighs."

"No, no, wrong. Sorry, no food unless you can guess my name." And the guests slunk away with their tails between their legs, their tummies rumbling with hunger.

But Tortoise remained behind. "Tell me, Mister Hippopotamus, What would you do if someone guessed your name some day?"

"Huh-huh-burrrp,".Hippo hiccupped. "That will never happen. But if someone ever guessed my name, I'd be so ashamed that I'd take my Wives and hide in the water."

Tortoise narrowed his eyes, rearranged the wrinkles in his neck and left. He dug a hole in the middle of the footpath that Hippo and his wives used every morning on their way to the water hole. He hid in the hole so that only the top of his shell was visible.

Early the next morning, Hippo and his wives came walking along the path, wheezing and sneezing. The youngest of the seven wives caught her foot behind Tortoise's shell, stepped in the hole and twisted her ankle.

"Oh, Isantim, my husband," she cried loudly. "Isantim I caught my foot behind a rock."

Tortoise was pleased as punch! I-san-tim, I-san-tim, he kept repeating to himself.

Shortly afterwards Hippo held another feast. The animals sat drooling with hunger, the food was ready, but no one knew Hippo's name.

Then Tortoise crawled forward. "Mister Hippopotamus," he said, clearing his throat. "Do you remember saying that you and your wives would hide in the water with shame if anyone guessed your name?"

"Yes, yes," rumbled Hippo. "But no one will guess. Huh-huh-burrrp!"

Tortoise stepped a little closer. "Mister Hippopotamus," his voice rasped, "your name is . . . I-san-tim!"

Hippo nearly fell on his back with shock. "How do you know that!" he roared, but by then the animals were stampeding for the food, shouting and cheering.

Big Mister Isantim was so ashamed that he and his seven wives abandoned their home on land and plunged into the nearest water hole, with only their ears showing above the surface. Ever since then, Hippo has been hiding in the water by day, only emerging at night to eat.

Nigerian. A story of the Igbo tribe. All over the world there are stories in which magic power or the power of an enemy is broken by uttering a code word or by guessing someone's name. Compare, for instance, "Rumpelstiltskin", a fairy tale of the Brothers Grimm, in which the young queen breaks the power of the dwarf man by saying his name.

(Rode, 2009b:149-152)

THE TREE CHILDREN

One day a woman sat in the sun, doing beadwork. Her legs were stretched in front of her, and she was picking out red, blue and green beads for a necklace. “I don’t have a husband,” she sighed, “but really want children. Many children, for whom I can make porridge, children with whom I can play and clap hands and sing songs, children who will grow into young people, girls who will fetch water at the river and milk my cows in the evenings and help me make our house watertight with grass and mud and cow dung, and lean, brave sons who will go out with long spears during the day to tend my cattle so that I can be a rich woman.” She put away her beadwork in a leather pouch and set off across the grassy plains, up a steep footpath, to the wise medicine man who lived high on the mountain.

‘‘What can I do to have many children?” she panted when she arrived at the top, handing the old man a Calabash of sour milk she had brought along.

The medicine man slurped from the calabash eagerly and wiped his mouth. He said: “Find a wild fig tree, one with fruit. Climb the tree, pick a bowl of figs, go home and put it on the floor. Then walk far into the veld and return home just after sunset.”

The woman did exactly as she had been told. At twilight she returned from the veld and heard the voices of many children, laughing and playing and singing. “Our mother!” the children called from afar and ran to meet her. The boys had already brought the cattle to the kraal and the girls had swept her hut and fetched water at the river. “Oo-loo-loo!” the woman cheered and made a big fire for an enormous pot of porridge. Her children grew bigger by the day. The woman had everything she had ever wanted. During the day she walked long distances to visit other women and when she returned in the evenings, all the work in the yard had been done.

But one day she returned a bit earlier, and the pots had not yet been filled with water, and the boys had not yet herded the cattle into the thorny kraal for the night. The woman was tired and ill-tempered. “You’re ungrateful!” she scolded the children. And then it slipped out: “One can see that you’re not human children; you’re just tree children!”

The children fell silent as mice. They gazed far across the twilit veld, and the laughter was gone from their eyes.

When the woman got up the next morning, the children’s sleeping places were empty. In vain she searched for their tracks in the yard. The night wind had swept them away.

“Ooh-ooh-ooh,” the woman lamented. “What have I done? It’s awful, so quiet and alone.” And she set off across the grassy plains again and followed the mountain path to the medicine man.

But the wise old man shook his head. “No, I can’t help you. You have insulted the children.”

“Then I’ll have to see whether I can find them at the wild fig tree,” the woman said sadly. She fetched a large pot at home and walked into the veld to nearest wild fig tree. Perhaps she would find her children again, like the first time.

But no, every fig she wanted to pick suddenly acquired two dark eyes that stared at her so reproachfully that she drew back her hand and climbed down, trembling. As she walked home, the empty pot rested heavily on her head. But her heart was even heavier, for it was emptier than the pot.

A story of the Masai, Kenya. Stories exist worldwide in which children are given to parents miraculously, only to disappear again later, usually after the parents have done or said something unacceptable. In the Russian fairy tale “Snow child ” the daughter turns back into a

snow doll and melts. In a Tanzanian story, "The calabash children", the children change back into the gleaming calabashes they had once been.

(Rode, 2009b:178-181)

WHERE THE RED-WINGED STARLINGS CALL

High up in the mountains where the red-winged starlings call in the deep ravines a girl had been living for many many years. Her name was Echo. She was the child of the wind. Ooh, she could tease, that Echo! When the red-winged starlings whistled spreeooo, spreeooo, spreeooo, she whistled back spreeooo-oo-oo. When the baboons cried bah-ook! she followed with bah-ook-ook-ook! And when the owls hooted at night, she mimicked their cry: "Whoo-whoo-oo-oo."

At the time, there lived a man who loved music. An antelope horn was his trumpet: troot-troot-trrrooot! He made himself a fiddle with strings of badger tendons: twing, twing, twang! He stretched a springbok skin over a pot and beat on it: boom-didi-boom-didi-boom! But Speelman, the great music maker, the man who sang around the evening fires in the early times, was searching for somebody who would play and sing with him. The oldest grandmother told him about the girl who sang so beautifully in the ravines. And Speelman took his kaross and his antelope horn and he climbed up a ravine.

Troot-trrroot! he blew on his antelope horn, and troot-trrroot-oot-oot! the Echo girl blew. More clearly and even more melodiously.

Then Speelman sang: "Where are you? I must find you." And Echo sang: "Where-are-you-I-must-find-you-ou-ou."

Speelman answered: "Here I am, come to me."

But the girl just answered: "Here-I-am-come-to-me-ee-ee." Speelman could not find her anywhere. So he called again: "Where are you going? Wait for me." And "Where-are-you-going-wait-for-me-ee-ee," she called back.

Poor Speelman grew very confused. Echo's voice kept coming from a different direction. His feet ached from wandering among the cliffs. Eventually he was completely lost. Twilight was creeping down the cliff walls, and around him the roaring of lions and the howling of jackal and the hoot-hooting of owls bounced back and forth off the cliffs.

A troop of baboons filed past. The children stared at Speelman and shouted to their father: "Cut off the man's head, we want to use it as a ball." And the old baboon ladies shouted: "Cut off his legs and give them to us. We want to walk upright too."

Speelman grew so alarmed that he blew on his antelope horn: trrroot-trrrooooot! And trrroot-trrrooooot-oot-oot! the cliffs echoed. The baboons turned somersaults with fright and scurried up the cliffs.

Speelman was exhausted. He wrapped himself in his kaross and fell asleep under a hollow cliff. But whump, whomp, whump, whomp, a big lion came padding along. He sniffed out Speelman, grabbed him by his kaross and dragged him away. But Speelman pretended to be dead and shut his eyes tightly. Lion left Speelman under a thorn tree. He wanted to fetch his wife and children, but first he spied on Speelman from behind a rock.

After a while Speelman turned his head ever so s-s-s-slightly to see where the lion was. Whump, whomp, the big paws of the lion came charging along. Lion examined Speelman from this angle and from that angle, and then he turned Speelman's head back the way it had been. He returned to the rock and hid again, to see whether Speelman was indeed dead. This time Speelman did not move a muscle. At last the lion trotted over the ridge to fetch his wife and children.

Speelman opened one eye, he opened the other eye. Thank goodness, Lion was gone! Speelman jumped up, grabbed his kaross and his antelope horn and stumbled off, running through the dark without stopping, until he reached his people on the plains below

"No," Speelman told the people they sat around the evening fires. "Oh no, that Echo girl, she teases you, she torments you, until you end up getting lost in the ravines and being caught by lions. I'd rather carry on singing and playing on my own."

San. The above story is based on the Von Wielligh version. A version by Wilhelm Bleek and Lucy Lloyd has a different outcome. The lion goes in search of the young man among his people - and there is no happy ending.

(Rode, 2009b:183-185)

THE SPARKLING STONE OF THE WATER SNAKE

The water snake was smooth and shiny and shimmered in all the colours of the rainbow. But most beautiful of all was the precious gemstone the water snake wore on her head — it glittered and glistened like a diamond in the sun. At night it glowed silvery-white in the light of the moon. The water snake guarded her stone carefully, because she knew that people desired it. Anyone who got his hands on the stone would prosper and be loved by one and all. But no man could look directly at the stone without being struck blind.

When the water snake came to drink at the fountain on a hot day, she would slither silently from the reed bush, look around carefully, and then hide her precious stone among the reeds and rushes in a place only she knew about. Only then would she lower her head to drink.

Long, long ago when the people still found their food in the veld and hunted with bow and arrow, at young man decided to steal the water snake's precious stone. This young man —- Lucky Man was his name — secretly watched the water snake one day and saw where she hid her stone among the reeds and rushes. While the snake was drinking, Lucky Man crawled through the reeds on his belly, removed the stone carefully from its nest of leaves and roots, covered it with a kaross and ran home, where he hid it carefully.

The water snake began to weep bitterly at the fountain when she discovered her loss. And that evening, when the sun had gone down, the big snake came slithering along to the dwellings, whiffing and sniffing, hot on the trail of Lucky Man. The people were frightened, they sat quietly and did not blink an eye. But Lucky Man was clever. He rubbed himself with buchu, and the water snake could no longer detect his smell. Sadly she slithered back to the reeds without her stone.

From that day on, Lucky Man prospered. He became the best hunter; everyone loved him and brought him gifts: beads of ostrich shell, calabashes and karosses. No one knew that he had taken the water snake's precious stone.

But in the reed bush at the fountain the water snake never stopped grieving. Her lovely coils, which used to shimmer like the rainbow, turned dusty and grey, her eyes grew dim and the fountain, where the people used to fill their calabashes, ran dry. Now they had to walk long distances to reach water. The young man's heart ached. He knew he had to return the precious stone to the water snake. Quietly he crept to the reed bush and hid the stone in its former place. He called the suffering water snake, he called her — "sssssssss" — softly, so that the people thought it was only the sound of the wind in the reeds.

Oh, the water snake was happy to get her stone back! She twisted and turned, the shimmering colours returned to her skin, for the precious stone was glittering on her head once more.

Soon the people heard the rushing of water. It sounded as if rain had fallen high up in the mountains and water was gushing over the cliffs. The next minute the fountain was full of clear, fresh water. The people filled their calabashes, they sang, they danced the dance of the full fountain. And among the reeds and bulrushes they heard the water snake's laughter, like a babbling brook.

Lucky Man, the young man who had returned the precious stone to the water snake, prospered even more. The people brought him even better presents: ostrich eggshell beads, yellow calabashes, karosses for winter. And handfuls of buchu for good health and simply for its fresh green fragrance.

San. Tales with snakes in a leading role are plentiful, especially in Africa. Sometimes the water snake lures young girls under water, sometimes the snake has healing powers, and sometimes an enchanted snake is transformed into a human being — as in the Sotho story in which the snake Monyoha turns into a handsome young man and marries the charming Senkopeng after his snakeskin has been cut open and stripped off.

(Rode, 2009b:201-204)

THE REDDEST DISA

Where the mountain ranges of the Hex River Valley lie purple in the twilight, and the vines are heavy with grapes in late summer, a tragic event took place in days of old.

On one of the many wine farms in the valley a beautiful young girl lived with her parents. She had dark, sparkling eyes and long black hair, and she feared nothing. She got onto the wildest horse and tamed it. All the young men, as far away as the Boland, wanted her hand in marriage. But Ellie was proud and very choosy. No one was good enough for her. This one was too short, that one too thin, this one too serious, the next one too silly.

But one day a young man named Johannes rode up from a distant farm on a magnificent horse: a gleaming bay, whose mane fluttered in the breeze as he trotted and cantered and galloped.

Ellie fell in love with the horse at once. "I want to buy him," she told Johannes. "I simply must have him." But Johannes threw back his head and laughed. His bay horse stepped left and right, snorted and shook his head, making the reins dance. "See?" said Johannes and lovingly stroked his horse's neck. "He's not for sale. I'm the only one who can ride him."

Ellie pouted, for she was used to getting her own way. But she had to laugh too. She took Johannes into the cool front room, where beautiful old copperware and silverware gleamed, and bowls filled with open white roses from the garden decorated the tables.

Before long Ellie knew that Johannes was the man for her. But she was proud and wouldn't pledge herself to him yet. One summer's evening, when they were sitting on the front stoep, she told Johannes: "I'll marry you, but first you must prove that you love me. Do you see the place where the full moon rises behind the tallest cliffs? That's where the loveliest, reddest disas in the district grow. The cliffs are sheer and dangerous, but you're brave, aren't you?"

Johannes felt a cold dark shadow fall across him, and he shivered. "When the sun rises tomorrow morning, I'll be halfway up the cliff," he promised, his voice firm. Early the next morning Ellie stood at her bedroom window. The curtains stirred listlessly in the lukewarm mountain breeze. She gazed at the cliffs, shielding her eyes with her hands. And, would you

believe it, in the first rays of the sun she saw a small speck against the golden cliff face. It was Johannes, and he was more than halfway up the mountain.

Ellie fell back on her pillows trimmed with delicate lace frills and dreamed about her wedding, the beautiful white gown, the big reception, and especially the ring she was longing to show off to her friends. In the stables she heard the bay horse neigh and strike the earth with his hoofs. Strange that he's so restless this morning, she thought.

No matter how intently Ellie, her parents and everybody else on the farm watched. they could no longer see Johannes. "He must be high up by now, nearly at the spot where the reddest disas grow," said the shepherd, a man who knew every path, bush and rock like the back of his hand.

But though they waited, and many hours passed, Johannes did not return. The shepherd, a wise old man who could see farther than the farthest mountains, shook his head: "He should have been back by now. The mountain has taken him. We must go out and search."

Ellie grew pale as death. The shepherd led the search party up the mountain. They found Johannes where he had fallen from the tallest cliff. His foot must have slipped, a stone must have been dislodged. In his hand he was clutching a blood-red disa.

Ellie was never the same again. She refused to leave the house; she remained at her bedroom window, gazing at the cliffs. Then one day she quietly saddled the bay horse, which had remained on the farm, and galloped into the veld.

Late that afternoon the horse returned to the farmyard with thundering hooves. He was dark with sweat, panting, his muscles trembling, and the reins hung loose over his neck. Of Ellie there was no sign . . .

They say that a slender young girl in a sheer white wedding gown has been wandering around the Hex River Valley for years. The witch of the Hex River - that's how she is known. On summers' nights when the moon is full, you see her with her long hair like a black veil in the wind, pausing at the foot of the towering cliffs. As if waiting for someone.

An old Afrikaans folk story, here given an extended story line with the introduction of the fiery bay horse and the wise shepherd.

(Rode, 2009b:213-216)

THE MAGIC PALM TREE

Many summers and many winters ago a woman confided in a tall, slender palm tree, the only one with its feet in the water. "I long for a child," she told the rustling palm.

"Shh, shh," rustled the palm, '"you'll have a child, but he will be all play and no work when he grows up."

"I don't mind," the woman answered.

And two, three days later the woman had a baby boy. And just two, three days later the boy had grown into a handsome young man.

"Remember," his mother told him, "do whatever you like, as long as you don't climb a palm tree that grows with its feet in the water."

"I understand," said Akwasi Kwasaman.

One day Akwasi Kwasaman and a young girl he loved dearly were sitting under the palm trees. They told stories, they laughed, they wrestled and played. But the pretty beaded belt that the girl was wearing around her waist broke during their games and the beads rolled over the sand.

“Oh no,“ the girl said sadly, “my belt has broken. It’s your fault. Fetch me some thread from a palm leaf so that I can string the beads back together. Look, that palm tree with its feet in the water has strong leaves, Fetch me one.”

Akwasi Kwasaman forgot to heed his mother’s warning and climbed the palm that grew with its feet in the water.

Higher he climbed, until he could see nothing but blue sky and clouds. But when his knife sliced through the stem of a leaf, the trunk of the palm cracked open and swallowed him.

Shortly afterwards his mother passed by. She saw a strange shadow lying on the water and asked: “What shadow is that on the water that looks like the shadow of my son Akwasi Kwasaman?”

Dimly from within the tree Akwasi Kwasaman replied: “It’s my shadow, Mother.”

“And why did the palm tree swallow you?” asked his mother.

“Because I tried to fetch palm thread for beloved’s beaded belt that broke,” he answered.

“Well then, Palm,” said the mother, “hold him tightly, this child of mine. Hold him tightly, hold him tightly.”

Next Akwasi Kwasaman’s father came past. He saw the strange shadow lying on the water and asked: “What shadow is that on the water that looks like the shadow of my son Akwasi Kwasaman?”

Dimly from within the tree Akwasi Kwasaman replied: “It’s my shadow, Father.”

“And why did the palm tree swallow you?” asked his father.

“Because I tried to fetch palm thread for my beloved’s beaded belt that broke,” he answered.

“Well then, Palm,” said the father, “hold him tightly, this child of mine. Hold him tightly, hold him tightly.”

The parents went to Akwasi Kwasaman’s grandfather, who was also the town elder, and told the wise old man what had happened.

And his grandfather and all the villagers went to the palm that grew with its feet in the water and the grandfather asked: “What shadow is that on the water that looks like the shadow of my grandson Akwasi Kwasaman?”

Dimly from within the tree Akwasi Kwasaman replied: “It’s my shadow, Grandfather.”

“And why did the palm tree swallow you?” asked his grandfather.

“Because I tried to fetch palm thread for my beloved’s beaded belt that broke,” he answered.

“Well then, Palm,” answered the grandfather, “hold him tightly, this grandson of mine. Hold him tightly, hold him tightly.” And the villagers made up a song. “Well then, Palm,” they sang, “hold him tightly, this son of our village. Hold him tightly, hold him tightly . . .”

When everyone had left, the girl whose beaded girdle had broken came out from behind the other palms and asked: “Whose shadow is that on the water that looks like the shadow of my beloved Akwasi Kwasaman?”

Clear as a bell from within the tree Akwasi Kwasaman replied: “It’s me, your beloved.”

“And why did the palm tree swallow you?”

“I tried to fetch palm thread for your beaded belt that broke, my beloved. Then the palm tree swallowed me.”

The girl said: “Well then, Palm, let him go, this beloved of mine. Let him go, let him go . . .”

And the palm cracked open and Akwasi Kwasaman climbed out and when he reached the ground, he put his arms tightly around the girl with the beaded belt that broke and the two of them melted away until only a puddle of oil remained on a palm leaf.

The next morning the villagers came to fetch Water and pick coconuts. They saw a shimmering puddle of oil and rubbed the oil on their faces and arms. And, the old people say, those who rubbed themselves with oil are the beautiful people of the world, and those who did not rub themselves with oil are the less attractive people.

Tell this story to someone else, let it wander far and wide, whether it's bitter or sweet, and let a piece find its way back to the storyteller one day.

Ghanaian. A star of the Ashanti, retold according to the R. S. Rattray narrative in Akan-Ashanti Folktales (1930); as translated into German by Ulla Schild in Westafrikanische Märchen*. Ashanti storytellers like to end their tales with the last sentence of the story above, says Paul Radin in* African Folktales*. They know that stories in the oral tradition are wandering tales that renew themselves with sounds and flavours of other languages and countries - as has happened in this collection too.*

(Rode, 2009b:225-229)

APPENDIX B: INTERVIEW LINDA RODE (1/2)

Rode, L. 2012b. Personal Communication: Interview. Part One. 31 Oct, Cape Town. (audio file3)

Interviewer: I

Interviewees: R (Linda Rode)

R: It's better for me to write things down. These are all things that I have had to prepare for, say, a presentation at the Librarian school of the University of the Western Cape and talks about my books and so on. And I've got this, that was a presentation that I did for the traders, the book traders. When you introduce your book, the publisher asks you, usually, sometimes, if it's interesting, to introduce your book to traders and explain what it is about and give them little bits and pieces to entice them to buy and so on. So that's what I had and this is just a motivation for financial support, which we didn't get in the end because it wasn't asked for. We had hoped to get financial support from SANLAM, but at the time just before this book was published, SANLAM sponsored the juvenile novels and we thought, "Oh no, it's a bad time now to ask them", because they are already doing so much. So in the end we didn't use this, but in a way it is a summary of what the book is about, and why it is of importance, I would say, and why it would be worthwhile to sponsor a book like that. So it's actually a useful document for information. I got all of these things and this is actually the background to all the stories. This, I think, would perhaps be to you the most interesting. For every story, I wrote down where I got it from; most of the time I also wrote down what I changed and why, and when, and about similar stories, stories of the same scene and so on. As a background piece of information it might be of interest to you, and you can have it if you want. But we will get down to this, I leave it to you now. Whatever you would like to do or ask.

I: What gave you the idea for the whole book at first and in the beginning?

R: You know, maybe I must start with what I usually do. I am a freelancer of course. I do editing, I do proofreading, translations and I also assess manuscripts, whether they are for publishing or not, for publication or not. And then in between I do these things, these anthologies. Maybe I can show you some of the earlier ones like this one *Goue Lint my Storie Begint*, *Goue Vluit my Storie is uit* like the one following the first one, only done in Afrikaans. And then *Stories Suid van die Son*, stories south of the sun which I did with Crystal and Hans Gordenstein. Then again, this one *Stories vir die Vaak* which I did with my good friend Cora Coetzee as illustrator. There she is. And that was also done in English, I mean it was also translated. And then there is *In die Nimmer-Immer Bos* and so on. So these things I do in between. They are actually the part of publishing that I love, but you can't survive on that. You must really work on a day-by-day basis for bread and butter. So, after a few years had passed, the last one was in 1992, I felt this urge to do something creative. I was getting out all the time, working with other people's texts and so on. So I started compiling these old stories again and I didn't tell anybody about it, not even my husband, because then everybody keeps asking, "Now when is it finished?" And if you tell the publisher, they give you a deadline, and I didn't want that. So I worked on this. What was your first question 'how long'?

I: The idea.

R: The idea was to get together some of the old folklore, but from different countries, from South Africa, from up in Africa but then also from other countries, so that our children can have a kind of wider window on the world of folklore. Usually you get an anthology, German or African or this or that. So this time I thought if they have only one anthology in their home it must be one that gives them a taste of what there is. You can't include tales from all the different nations and so on, it is of course of importance but still. So that's how the idea started out. There are some of these old stories that I really love so much. I've known them from childhood. And I said, "What a pity, they are not known any longer." So that was more or less the motivation behind the book. There is a tale on page 205, if I can just share. Maybe you have seen that one. 'What the World Looks Like'. You see when I was a really small child. My mother had the most wonderful old books, I will show you one of them. I have a whole series of them now. Old stories, folk tales, fairy tales et cetera, famous stories and verse. And in those books, there was a little poem. It's anonymous and the book was published around 1927, so you can imagine how old this must be. And that poem was actually the gist of the story; the main idea was the world isn't just like this, it's like this as well. That's what

I wanted to give the children - that they must think further than just their doorstep or their country, or their own language.

I: How did you actually decide which stories you were going to incorporate in the book?

R: To decide was very difficult. And I think I wrote it down here. I said that firstly, I wanted a number of indigenous South African stories. By that, I actually mean Afrikaans stories. The mother book was Afrikaans, so we must actually read Afrikaans stories including a generous fistful from Africa, because Africa is one huge story basket. It is so wonderful what you can get there. In addition, I wanted to have at least one story from the mother countries of the different nationalities in South Africa. From the Netherlands, for example, from Britain, from France, from Portugal where those first, well some people are coming from still, these were the first people coming here; and from India, of course, we have many Indians, and from China. Many people don't know that we have lots of Chinese people in South Africa. Stories from those countries I wanted in there and then as many others as possible, that was the central idea. But then to choose the stories was very difficult, as you can imagine, but I think I best read this. It was a very personal choice, but I think all anthologies are personal choices. How else? Otherwise it's not honest, it's not true. So what I kept in mind was the old favourites from my youth that have continued to give me pleasure, through all the years. If you still remember after 70 years certain stories that you heard or read as a child there must be something to them. The old favourites, and then I wanted playful stories, humourous stories, even silly stories, because I like them. I like silly stories and children like them too, of course. And then stories full of that glow of goodwill among people, because that is also very important for the child of our time now, to have that underlying somewhere along the way. And stories that underline the importance of simple honest things and attitudes. That is also to me something very important in our modern world. Honesty, simplicity of things. I still remember as a child, I read in one of these old books of my mother. It was a wonderful story about a king who had all, he had everything that he could eat and every meal was a feast and nothing tasted well to him any longer. He was bored, everything was being done for him. He had all the clothes in the world that he could ask for. So this man was just sick and bored and his doctor said, there is one thing you should do. Go out into the woods, with the woodcutters and work with them for one whole day. So he went out and he was absolutely terribly tired and he didn't have any food. He, himself, hadn't brought anything along and when at last the other woodcutters started eating what they had in their satchels, one of them gave him a piece of brown,

really brown, coarse, black, brown bread without anything on it, and he ate it and it was the most wonderful thing he had ever eaten. Now that stayed with me all these years. I don't have that one in the anthology, but the essence of that story, I look for that in other stories too. And of course, I love quick-witted characters, who can make split-second decisions. There is a story of the mouse deer, it's an Indonesian story, we also had many Indonesians coming to South Africa. This mouse deer had to make a very quick decision when she had to pass through the river full of crocodiles. That is so lovely when they outwit a stronger character. And then, of course, stories full of imagination that really transport you, I also looked for that kind of stories, something really out of this world. Those were more or less the things I looked for.

I: How did you manage to find one voice for all of these different stories?

R: A very interesting question. Maybe I start the other way around. When we had to decide on an illustrator, the publisher suggested that we have different illustrators throughout the book, which they sometimes do, I have examples of that. And then I said, "No, please I don't want that," because I'm trying my best to have some kind of identifiable voice going right through and I don't want this broken up by so many different styles. What I did was I usually went back to the stories I had already written, because sometimes there were two or three months in between when I couldn't do anything about the book, and I always went back and read the text again. I often read them aloud, because that's the way to get the rhythm and that kind of thing. So I think that after two or three months I wrote again, I tried to recapture the first voice and so it went on and on. I always kept in mind what the story needs to be understood, but I don't want to talk down to the children and that is also something that goes right through. Then, on the other hand you will have noticed that the first ones are for the very young ones and it sort of grows. It grows in thematic density and even where style is concerned it becomes more dense. As the children grow, the book grows with them. That's how I had it in mind and then it just came naturally. If you read one or two of the last stories in the book and you read the first two or so, you will see there is a difference, but it's a difference in style, and perhaps in vocabulary. But I think the central voice, I hope, is still the same. I aimed for simplicity. Nice catchy words in between and so on, that's lovely in this. There were jokes and things like that, but simple, in a way. That's more or less what I tried, this is very important actually, because the originals were so different. Some of them I conjured up from childhood memories and they again had another ring through the voice, but I think it wasn't so difficult for me.

I: What did you use of the original tales, the content mainly?

R: These are, of course, no translations, they are retellings. Sometimes I read a story and I read another variation on it, and another one. Three or four variations and I just let it sort of flow through my mind and then took the gist out of it and I always try to keep to the central details, the important things, but on the way as a re-teller you have ways and means to meander it a bit. Then there are some, I have actually written it down for you, I have given you examples, where I did a total remake. Where just the central idea was an inspiration, but the story in the end was a total remake. There's a story of the Transkei, the one about the water people. "The Water People" is the one that I did, it's interesting. What is the story in Schlaraffenland? What is this in English? In Afrikaans it is called Lui Lekker Land. Lui Lekker Land, which is a very nice title; and in German Schlaraffenland. I don't know what it is called in English. I know it from German and from Afrikaans. It is very well-known in Afrikaans and I had this wonderful story about this Lui Lekker Land where it was just gorgeous to be there. But in the end they had to eat their way through mielie pap. And that was hard because there was no sugar, no milk nothing, they just had to eat their way there and it was very hard. So in the end, I said men, children must have decided not to go to Lui Lekker Land and then shortly after I had handed in the first draft I thought, "Oh no, but I can't use this story, not in a country where so many children go hungry," if they read this story about all this abundance, it is absolutely decadent really. If you tell it in the right way. I thought "I can't do this", so I took it out. Then I thought, I haven't got a story from the Transkei, and the Transkei is where Madiba lives and I would love to have something from there. There were a few lines that I got somewhere, just the very gist of it. The people believe that the hole in the wall was caused in this way. And then I found in tourist brochures they also said, "If you want to see the hole in the wall at Coffee Bay, it's a very scenic beauty, it's lovely and there's also an old legend that the hole was actually made by a big fish that was sent by the water people so that they could get the daughter of the chief for one of them." And then I thought, "Oh wonderful, this is from the Transkei so now it must become a story," and that was the most difficult story in the whole of the anthology. I struggled with it. And it didn't want to become a fairytale somehow. There was something missing all the time. In the end, after about three or four drafts for myself, it worked out well. Fiona also struggled. She had three illustrations, three different ones and she could not decide which one to take. I think it's because we wanted it to be something special. I didn't write anything sentimental or anything here.

It's just a Xhosa tale from the Transkei the land of birth of former president, Nelson Mandela, South African's beloved Madiba. Siphokazi, that's the name of the girl, means gift. Now Siphokazi is a name that I just gave her, I had it from nowhere, it means gift and I thought well, that's actually what we meant by this story. This story is a gift for Mandela, but I don't like open sentimentality. And so Fiona did her best. She liked this story very much. Then Professor Jakes Gerwel, I don't think you would know him, he was previously a rector from the University of Western Cape, he and I did some anthologies together, two, but they are now not picture books for young people actually. So he was actually the secretary of the President's office or something later on, and he worked very closely with Mandela, he's a coloured man, Mandela a black man and they understood each other very, very well. He has a great admiration and I know him well. So I said to him, "Jakes, we have now got this book and we want to give him the Afrikaans edition, for different reasons. We want to give him the Afrikaans one, but I don't want any fuss about it," and I knew that Jakes Gerwel goes there, visits him from time-to-time, even now. "Won't you please take the book with". No, I said, "Give me an address, then we can send the book," and he said, "No, don't do it that way, because the book might not end up with him immediately, I will take it." So he took it and put it in his hands and he looked at it and at the story and he was quite pleased, so I hear. So it's wonderful, the stories behind the stories. So where were we actually?

I: That leads to another question that I also would like to ask you - whether you left anything out, and if yes for what reason, as in the story about Schlaraffenland you mentioned.

R: Yes, that's one example where I actually finished the story. It was a great story. It was great. Ironically, you can imagine you just go mad with a story, and then that realization. But about taking things out - well, firstly, sometimes I had to condense the tale, because especially some of the African folktales can be lengthy, so you have to condense, because I want to keep the attention of the child, and this is not for the older children, so it has to be fairly short. I read them all aloud to see how long it would take. Then there was another reason, I took out any really cruel or very confusing details. I tried to eliminate that. But it wasn't very hard taking out cruel things, because actually the stories I chose weren't stories that had very cruel things in them like the terrible, horrible stepmother and that kind of thing. So many children have stepmothers nowadays, I imagine this poor person, maybe she's a very nice person, reading this story about this horrible step mother and the little one looking up at her… You are a

stepmother too, are you also going to drive me out of the house? I'm very protective about the young child's mind. Later on, soon enough, they get to know everything. Why should I, if I compile a book for the young ones, include that? But I'll give an example, it is just a very practical example. In "The Wolf and the Seven Kids", which you know very well. I wrote the story with an open ending. It ends like this, "And the wolf, what actually happened to him, we don't really know, but the wolf was never seen again. That's all we know". We know that. We know that the wolf was never seen again. But in the annotation, I did say that in the original tale the wolf with his stone-laden tummy tumbled into the well. Now, why didn't I put it right into the story? This probably has to do with my own childhood experience. When I first read this fairytale, I was devastated by the fact that the wolf, the bully and kid-eater that he was, had this terrible thirst and then tumbled into the well where he must have drowned horribly. I think it's because I grew up with animals on the farm. I was an only child and I had a wonderful relation with all animals. That story haunted me, it was so visual to me, the stones rattling in his tummy, and he was just tumbling down there, it was just too terrible for me. So, you see, that is a personal thing, but I did add that that's what happens to the wolf in the original tale. And that is what I mention in the preface, if you retell stories you are allowed to tell them the way you want. People might disagree of course, but you are still allowed to tell them the way you want. That's one thing that I changed. On the other hand, in The Wolf and the Three Little Pigs, in my variation here, the first two little pigs are eaten by the wolf and this is according to an old version by Joseph Jacobs, a collector of folklore. And I expressly used that variation, because this is something that they can take note of, that if you build a little house of straw or a little house of sticks, you won't be able to keep the wolf out. That's just what happens. I didn't dwell on the eating up, but it's just what happens. Did you notice Fiona's picture there? Some people don't, The Wolf and the Three Little Pigs, page 37. She doesn't want cruel things and so on either, but on the other hand, just look at that. There they are. That's the wise one and the little one, with the blue cap and the one with the scarf. So the thought is the two little dead brothers are no longer with him. Isn't this lovely? I think this is such a nice touch. Many people don't notice. I also noticed it only after looking at it for how many days now.

I: I find it quite interesting that you remember that detail of the wolf and the stones in its tummy so clearly. With other tales, we might not remember the cruel details. I read so many Grimm stories when I was little, the originals, but I don't' remember those details, because I picked out the things I liked and forgot about the things I didn't like so much.

But if something is really important to you, like animals in your case, then you would remember these details.

R: Yes, and somehow I couldn't do it again, and now the children know there is another version, but it might have a slight bad impact on them.

I: Also I find it interesting how you gave some European tales or the tales from other countries an African taste.

R: Yes. There is a British, there's an English and a British one, yes. The Little House in the Far, Far Hills… This is still in the English setting. Fiona wanted to have something like a blue gum tree, and then I said, "No, Fiona, I want to keep this one in the original English setting and I would rather have a poplar tree." I've also kept rabbits, instead of making it a hare. If it had been in Afrikaans, a South African setting, it would have been the hare. So I kept this one in the original setting with the cozy little house, the babbling brook and the rustling poplar. It wasn't a blue gum, it was some other indigenous tree that Fiona badly wanted to draw because some trees are more picturesque for an illustrator, but then for this one I said, "No, please can I leave this in the original setting." Also, the title was The Little House in the Far, Far Hills, so it's all kept in the original setting. But this one, for example, "Piggy Wiggy Fresh From the Market". Now these market tales are everywhere. The English have many of them. I found variations of this one in a tale from Friesland and from the Netherlands. They are just everywhere these going to market tales and, of course, in Africa, the market is the central thing. So I took this tale, which is what I call a neutral tale, it's not bound to a certain country or to certain traditions. It's a neutral tale that you could find in any society, in any cultural setting. So I put this one in Ghana, specifically in Ghana because you're in Africa, and I gave the boy the name of Kofi, which is a typical name in Ghana and so on. So that, I find I allow myself that privilege. It is quite lovely and the snake, that's very typical of Africa and so on. This on the other hand, that's a good example.

I: How closely did you work with Fiona?

R: I would like to say 'closely', but on the other hand she had lots of freedom. But what there was there was a very good interchange between the two of us. I had many e-mails that were sent from one to the other about changes. It goes like this. She illustrates something, and she realizes actually she would like another kind of plant or tree there which would suit her illustration better, and then I would have to change the story

around. She always kept to the botanical details for me. We discussed that. It was important to me, if it is a scene in Namaqualand or somewhere, the scene must depict the landscape, the real landscape. I think this is, just to me, very important as a child, that I could associate, even though I have never been there, certain things with certain countries, because of the stories I read about them, because of the plants, because of the way, whether it was mountainous or not, whether it was snowy or not, with the kind of flowers and kind of animals. Apart from the clothing of the people, the landscape is also very important and fortunately she [referring to Fiona Moodie] is very good with that. So she also tried to keep it very authentic. But then sometimes she wanted to use another tree or whatever, or a bush or a shrub, and then I would change it around because that's nothing. But sometimes we actually have quite a few very interesting things, the Mexican story for instance. Remember that's the one with the cactus and the cock. The one with the coyote. This is one of my favourite ones [referring to an illustration to a different tale]. She has used this sort of Eastern technique colouring the lines and so on. I desperately wanted to buy this one, but I think she gave it to one of her daughters. She kept quite a few of them. She had an exhibition, a very successful exhibition. What is the name of this one [referring to the Mexican story]?

I: Coyote Learns the Lesson.

R: You've got it. It's about the illustration. I didn't see the illustrations. I didn't always see them shortly after she had done them. I mostly saw them after a few months in the next batch, and right at the end there was this time left and they were all being scanned in. I didn't see the last. I hadn't seen some of them and they had already been scanned in, and then I had a look at them and I realized that the first sentence is, "In the land of grassy plains there was not one…" I said "Fiona, no we've got to do something. It's the very first sentence, people will notice." Absolutely the very first sentence. So they took it out again and she put in the grasses everywhere, and then she said to me, quite laconically, "You know, it actually looks better with the grass." She said to me, she was so involved with the cactus, and she did it beautifully, that she quite forgot about the grass. So that's what happens in a picture book where the author and the illustrator have to work together. There's another example.

It's the Portuguese one. Sometimes I forget the titles of the stories, "Pumpkin Bumpkin" on page 192. There were also many variations of that one, but there is a Portuguese one based on that one. In the original story, it was the mother of the bride who went to a

wedding. I thought that's going to be dull, because this could be a spritely figure, this little woman, and it's not nice to do this to the mother of the bride. She now becomes the aunt, Tia Maria, Tia means sister in Afrikaans, she is just called ou tannie, but that you can't translate, so we decided to give it the Portuguese names. Everybody called her Tia Maria, everybody liked her. Now in my original text, it was like this: she was dressed in her smartest, in haar devtigste, in her smartest black, silk dress. She had a black shawl with red roses. Fiona, she had these very dark trumpet tree trunks. So she thought, "No, she can't be in black. This is going to be too dark," which is quite right. She gave her this black bodice with white sleeves and a blue skirt without the embroidery, just a blue skirt. But then I said, "Yes, okay, Fiona. That's fine with me. But the thing is, she was going to a wedding and she was wearing her smartest dress. She is all dressed up. Can't you make it a little more dressy?" So she did all this embroidery here and she gave her silver buckles on her shoes, and she said "Is she now smart enough?", and I said "Yes, she is now smart enough". So I also had to change the text around, of course, to accommodate that. But fortunately, at that stage, you could still do it. Although the text had already been sent and everything, but you could still change. It hadn't been sent off to Hong Kong. It was printed in Hong Kong, of course, they are so good with productions. Their colour reproductions are wonderful and yes was really very adventurous.

I: How long did the whole project take from when you started thinking about everything until it was finished.

R: I suppose I wrote that down for you. It took me nearly three years, because I worked with long intervals in between and then Fiona decided to do etchings which is a very, very time consuming process. She did it this way: she drew on, not on proper plates because that's too expensive, but on a kind of well, it's a plastic fitting. She wrote about the process in there and she had to use quite a lot of force with her hand to scratch it out. Then it was covered with black ink and pressed down. No, it was covered with black ink, and then first of all cleaned again, so that the black ink was only in the little grooves in the lines of the illustration. Then it was printed, by hand. Everything by hand. And then she painted it in by hand. So you can imagine how long it took. It's a terribly time consuming process. I never really talked about it with her but she thought that etching would sort of suit the old folklore and the old books because they all had etchings. She took two years and three months, after about six months or so, she phoned me one day and said "Linda, I'm very sorry, I can't go on with this project. I'm

feeling so stressed, I will never be able to meet the deadline," the first deadline, and then of course I said "Okay, let's have another year". It is hard for an artist to work under pressure. She also has family and so on. So we added on another year. Two years and three months, and then it went to Hong Kong and it was published in, I think, September 2009, and that was after I had handed in my copy, my manuscript, which took another three years for the whole writing. My husband said, when he heard how long it was going to take he looked me up and down and said, "Are they going to publish it post humorously?".

He's like that, he loves saying things like and I also thought, oh is that what you think of me? It became quite a joke. I told it to the publisher, I told it to Fiona so everybody knows about it.

I: If you do change an etching, do you need to make a new one every time?

R: Well, she made several ones of her own choice. I didn't ask her to redo them. There were one or two of which she had a incling that maybe it wasn't quite right. It was fine, but it had missed out on something, and that was her own choice. But the grasses, that was quite easy for her. They took out the print and she added these strokes on the print itself.

I: Oh yes, it would be easier that way than the other way around.

R: If otherwise she would have to start from scratch, which she did with some of them, but of her own accord. One of them I can remember, it was the one of the legewaan. This one she made three different ones. She said we had to choose, and then this [referring to the illustration in the book] was actually not the one that I chose but we had to have consensus; the publisher, the typographer, we all had a say and they decided on this one. It's beautiful. But the other one, I can still remember, the water was sort of yellowish there was sunlight, real sunlight falling into it and the colours, of course, were very different. I still remember that was one of the first ones she did and it was stiff, there was no rhythm in it, but you will see it when you see it now, and they were the very first ones that she showed us and she said, "Maybe I am going to redo some of them" and I let it be. I thought she's got a fine, fine eye, and in the end she did it once more, and you will see the legewaan's body bent and there's movement and so on. It's marvellous how these illustrations grow. The first ones I am thinking of are still very nervous and that one was one of the first. She didn't do it right from the beginning to the

end. She did the ones that she sort of picked out to do first. So you could actually see the growth in her style.

I: I guess it is similar to translations or a story. It evolves, it grows.

R: Similar to everything if, and these are simple stories and if you knew how often they kept changing, because after a month you think, this isn't the best way to say it. You will know that. You know what is the most terrible thing? If a book has been published and then you realise what you should have said there.

I: Has it happened a lot?

R: No, not so often. I actually have much pleasure of my texts, particularly because they usually go through a very long process. But you still think exactly what word would have been so lovely, but too late. One more thing about the interacting between us, but this is also about interaction among the stories. You will notice that some of the characters appear later on, like, for example, the humongous cat that appears at the wedding, the two of them. Who else was there? Yes, these two, the Hare and the Tortoise… especially this one. We had to remind the typographer that he must remember that this one must come after the first, I mean not directly after it. It must follow on the first story about the humongous cat because it turns up again as it's Visitor. That's also the very first story. So she turns up, and as you can see she's quite tipsy. These little touches are so lovely, I think. Is there anything else that you would like me to talk on? I think I've written down most of the…You also wanted to know whether I'd ever translate into any other languages than my mother tongue. No, I wouldn't, because it's only with Afrikaans that I feel that I really get to those very fine nuances of the language that you feel so safe. I don't know how it is with you?

I: I also prefer to translate into my mother tongue.

R: And also because I only translate fiction. I hate translating non-fiction, and with fiction you have to be so very careful to have the very fibre of your text that it corresponds with the original but that it is very true and authentic to the language into which you translate it. I am not one for very, very rigid translations. It must work in the language in which you translate into. It must sound very authentic in that language. Never mind the original one, I mean, of course, you have to be careful.

I: You do literary translations. Have you ever translated your own work?

R: No. Sometimes I have an urge but I always say, “No, let someone who is an expert in that language do that,” you can’t really improve on that I think and Elsa is very good. She translates both ways and I think she’s very good. I was very happy. We had a lot of correspondences about simple things such as the name of a horse. In one of the stories the name for the horse in Afrikaans is Ou Dapper. Now, ‘dapper’, if you know the word, means ‘courageous, brave’. Brave, brave. Tapfer! But there’s an added nuance in Afrikaans. It’s difficult to explain that. Dapper doesn’t just mean the name of a horse in that case. If you say and “The name of the horse was Dapper”, it immediately conjures up a picture of a fairly large, very patient, docile, but very dependable horse. For an Afrikaans speaking person it works like that. So in English I think she first had something with brave I think, and then we had this discussion. Elsa knows Afrikaans very well. She also speaks Afrikaans. I said, “Elsa, it’s this thing. In Afrikaans Dapper has an added connotation. It is more than just being brave, and Brave or Brave-hearted as a name is too formal. So we played around with it all the time and then I said, “You know, we had a horse on the farm and that was the horse on which I first rode, my father taught me to ride horseback, and that horse was like that, dependable, broad-backed, wonderful, patient and his name was Ben.” Ben, we called him. So at the end the horse was named Ben. It’s such a simple thing and no one would ever think that we would have this discussion about the name of a horse.

Also the rhymes, it was difficult to do for her. To translate the rhymes, because the rhymes are mostly of my own making. Sometimes I used a traditional rhyme in Afrikaans, very well-known in Afrikaans. For example, goue lint my storie begint, golden ribbon my story is starting now; goue kalf, my storie is half en so voorts… there isn’t an equivalent for that in English. So now she has to decide how she is going to translate it. Is she going to translate this verbally or is she going to use an existing traditional English rhyme that fits into the whole context. She will be able to tell everything about that.

I: She often mentioned the name of the hippo, the last tale I translated, and that that was a lot of fun, but difficult, too.

R: That was also a lot of fun, and things crop up that you never think of, as she must have told you, what worried us.

I: Yes, that you can’t use modern names…

R: For us now, for the children now it's fine but all of a sudden you realise wait, this is old folklore; it doesn't fit in there. As a translator, you might not necessarily think about these things. But as an author, you do.

You also asked about gender. Well, it wasn't a big issue. It just came naturally and there are only a very few instances where I decided on a specific gender one is, for example, a colossal crocodile and the mouse deer. In the original story, that's a variation of a very, very old folktale about the river crossing. There are so many tales about that river crossing; crocodiles in the river and a smallish person who has to outwit the crocodiles. In the African stories, it's very often a hare. In this one from Indonesia it's the mouse deer. In the Indonesian story that I read somewhere it was just a mouse deer, which is a very small animal. But for my story, I made it a mother mouse deer and I gave it a little lamb so she had this motive, a very serious motive to cross this river. She had to get to the lamb so that's why she is a female. But in other instances it just happened naturally or it's in the original story. Most of these jackal and wolf stories are masculine, because also I don't like to have a trickster, to have a feminine as a trickster. I wouldn't make it especially. I want to show you a river crossing picture. This is from Zimbabwe. I think it's a marvellous, marvellous picture, someone gave it to me. Obviously this the granny, as we would say in Xhosa the gogo, telling the stories and these ones are listening. But now look at this. This is, as I said, there are many existing river crossing stories. So in this one, it's a hare and these are crocodiles. They don't look very nice, but they are the crocodiles and now look at the hare. The hare, it looks like he is hopping from the one to the other and counting them. This is how the story is going. And this one, I think, is a projection into the future. This shows him afterwards, having crossed the river and he transformed in a way. I don't know whether it is like that, but what do you think? It could very well be.

I: It seems like that. Only in different colours.

R: It's actually very post-modern in a way. The frog looks on. But now, this is the interesting thing. These children are listening to the gogo, but these three are looking at the proceedings and at the hare here. So to me, they are right in the story. Their imagination has catapulted them right into the story. They're not just listening, they are in the story and experiencing it. It's all my interpretation, but somehow I think this is so marvellous. He has got the story of The Bat, too. The clever Hare, one grandmother was sitting you see [unclear 01:02:05] the hare and the crocodiles. The hare started to

count them and jumped over their backs with a big smile. A big smile, there it is with a big smile. The frog was looking at what was happening to the hare and the crocodile.

I: And what does it say about these children?

IP: No, it doesn't say anything about them, tell about the hare began to think of some tricks. The hare laughed and told the crocodile to call his friends, the other crocodile came out quickly. It's just the same as that one about the mouse deer, it's basically the same but has many variations. The hare starts to count from one to the other, then it came to the last one which was on the other bank of the river, and jumped over the bank with a big smile. That's all, so they don't say, but I would like to think that this is in a way a depiction of being transported by a story. It's got a wonderful naive style, and I don't even know what the name of the artist is. You know these are the kinds of things that you pick up along the roadside. I think one can't really appreciate. I take this along with me whenever I have to speak somewhere about fairy tales and things like that because this is such a wonderful example. By the way, many people don't know that fairy tales, fairy tales is a translation of sproetjies and Märchen. They think that fairy tales are tales about fairies. Actually, the original word is actually fairy. If something is fairy, in other words, it is out of this world. Really, some people have asked me "But fairy tales, these are not fairy tales," and I said "This is the correct translation of Märchen and sproetjies, but you have the wrong impression about what the word means." It should be just about elves and fairies and things like that. They could be in the story, yes of course but primarily, it will have a realistic setting, but then they are infused by these magical proceedings or substances or whatever happens. Do you agree that is what a sproetjie is about?

I: Yes, the gender was quite interesting in the translation into German, because in German we do have the neutral gender, and then sometimes, for instance, in the tale about the hen and the hawk, the hawk is male in German and that was tricky.

R: Well that's fine then you just say "Er hatte einen Freund". I don't think it really changes. The thing is about the needle here, but you see there's another version where it is a knife. That would actually fit that one better. I mean, it would read better if you could use the knife variation. How much freedom are you allowed?

I: That's up to me, but the method used in the other tale with the dove for instance, I made it Mrs. Dove. I could use that to make it Mrs. Hawk and then it's all clear again.

R: I see. Yes, that's very clever. Because there is a feminine hawk, of course. I never thought about that. I wondered about why you asked about gender because it just comes so naturally. So now, that's different, from the German viewpoint. Yes, that's very interesting, are there any other examples of that kind of thing?

I: The dove was all right. No, I can't think of anything right now. The hawk was the only one.

R: But in Afrikaans, you will notice that we often use, we also use the masculine pronoun 'hy' for where you would have used 'es' in German. Sometimes the 'hy' is just a neutral thing in Afrikaans.

I: Yes, that was an issue in the hippo tale, because it's das Nilpferd, 'es', and then Mr. Isantim, 'er'.

R: Yes, so in that case you just have to interpret (unclear 1:08:03-3)

I: It would be peculiar to read 'es' and 'er in the same tale referring to the same character.

R: The kind of thing it becomes a personage. I never thought about that. Let me just have a quick look at the story. What is it, do you know the title. "Why Hippo Lives in the Water", 149. What did you do there? Right from the beginning Mr. Hippo, or what did you do?

I: No, there I just left Nilpferd for now, but it's a working process, I'm still thinking about what I'm going to do.

R: I think you would probably be able to change it around, switch it around so that you need not use the article. I don't know. If you just call him Nilpferd, but you sometimes have to refer to 'him', he did that.

I: Yes, it would obviously also be an option to use Mr. everywhere.

R: Mr. Hippo, I think that is more or less the only way to play safe, otherwise as soon as you said, if you say Nilpferd and then the next sentence you will have to use es. That's very interesting. I have all these Märchen der Welt, I have all these folk tales of all the different countries. Maybe we could get examples there, but then we would have to

have time. I can't say that I've noticed what they did because; it wasn't a problem. I didn't perceive it as a problem.

I: It only is in German because we have a natural gender. In English and Afrikaans it wouldn't be.

R: I know it was a terrible problem when I started German in school. I couldn't get used to this thing, you know. Calling a girl, an 'es', das Mädchen, 'es', I found that outrageous. You must tell me if there is anything else, I've got lots of things I can give you that you can use. I also want to hear more about your course and what you are doing?

I: Yes, would you have translated the tale differently if all of them would have been from an African background?

R: Do you mean the whole selection?

I: Yes, would you have taken into consideration the oral background more such as using repetition a lot?

R: Yes, on the other hand there is a lot of repetition in there now, too, because that is not only the feature of African folklores, but it is a feature of nearly all folktales, all fairy tales. But what I would probably have done would have been to include more little phrases or words in the original language as it is. There are some entries that you will find, but if this is for a very wide public and you've got a lot of Western things in it, you cannot really put in too many phrases in those original languages. But if it is a book about African folklore, then I can manage it. One would take a lot of trouble to include more of that kind of thing; short phrases or words. It also depends on what's your target audience. Is your target audience children or grownups? Many of the African tales, some of them are very cruel, what we perceive as very cruel. For an adult readership, I think you could give it to them as they are. But if you have to retell them for young children, as I did, that is different. As I said, I didn't have to do it very often because I didn't choose those stories, the ones, the very cruel ones. For example, that's a more social thing. In the Indian story about the web, that's where In the Never-Ever Wood comes from, it doesn't really come there. I first decided on the title, I will explain that later. In the Indian story, the prince goes to the Never-Ever Wood to find a little sun chest. Do you know that story? Maybe not, anyway the prince is sent to find firstly the

Never-Ever Wood and then a little sun chest, something that holds something precious. That's where all the little hiccups come out and so one. Now in the original story, which is very lengthy, a very lengthy story, the prince had been married before, he was still married to a very, very cruel woman. It was a very strange story, the original one. A very cruel woman who did all kinds of things and I couldn't see any point in that. Now then he meets the princess and he marries her, but they don't know what happened to the first wife, the cruel wife etcetera, etcetera. So I left that out. It's just the prince that goes along to find the chest and then he gives it to the princess and in the end they marry as princes and princesses do in fairy tales. That is an example of a part of the story that I left out, because it didn't make any sense to me in that case. She didn't come into contact with the princess or anything. It was just mentioned, this wife, and what she was like, that she was so cruel… It didn't make any sense. About the Never-Ever Wood, well, In the Never-Ever Wood. Never-Ever, it needs the realm of imagination where things are not as they seem, or where you are really transported. Then I thought maybe I must use this for the title. I hadn't decided on the title and then I decided to give a footing somewhere in this story and then this story came up and then I said, "Oh that is wonderful" he must go to a place where he can find this wonderful chest, sun chest, kist. I would have actually called it a sun kist, K-I-S-T, on second thought. I didn't at the time when I read Elsa's translation. It didn't come up, but now afterwards, I know that it actually should be a sun kist, K-I-S-T, that's another word, Kiste. And then I thought that's the right place. That's the right thing to be named In the Never Ever Wood and it also suggests a place where there are precious things and also surprises, because when she opens it up there are all the little puppets that come out and they make music and so on. Like an opening of a story, a book with the surprises, that was more or less how the title came about and how it was sort of mentioned again. I always think that a title should somewhere in a book form part of the text. But tell me, for your course, do you have to translate. How many stories do you have to translate?

I: It will be 50 percent of my thesis. So about 20 tales.

R: I really want to read your thesis. So you translate, but are you actually, but you are doing an MPhil, in…? What is it called?

APPENDIX C: INTERVIEW LINDA RODE (2/2)

Rode, L. 2012c. Personal Communication: Interview. Part Two. 31 Oct, Cape Town. (audio file5)

Interviewer: I

Interviewee: R (Linda Rode)

R: Ja, for example, ek gaan gou die Afrikaans kry. It is this. Okay. 33. Page 33. Die altyd honger kat. Melkkos. You should eat melkkos before you go back to Germany. This is literally translated it's called milk food and Elsa also translated it like that. Milk food, it's like a milk soup with little "Knödelchen". Now, in Afrikaans, for example, I would say, met eg Suid Afrikaanse geurtjie oorvetel. Die melkkos, and then I explained what that is. Dit is gewoonlike met suiker en karneel geëet en Buchu tee wat tradisioneel vir allerande kwale, dit wird gebraucht für allerhand Krankheiten und so weiter. und dann kaatjiepootolie. Kaatjiepootolie kom van die Malayse woord 'kaiu' wat hout beteken. En 'puttee' wat wit beteken. Now the trouble is, if you don't have that word in English, you can't use it. Ons het 'n skat van woorde van Malayse oorsprong in Afrikaans soos piering, also Untertasse ne? Baie, bobotie, that dish bobotie. Now bobotie is also used in English, but piering and baie, not used in English. So, sometimes you will find if you compare that some things in the annotations get lost and then they will get lost in the translation depending on the setting that you choose. It's just one of those things.

I: Those old Afrikaans words would really interest me. Can you remember one of those, right now?

R: I'd rather have another look. I can't really remember. I don't really remember things like that in an instant. I'll send you an e-mail. Where I really did use very, many old Afrikaans words is for my translation, the one that I got the SATI prize for: Bitter

Heuning, the book. Because that book is of decades ago and it is the setting, the [sumveld? 00:03:06] which is part of the West Coast, which is off the Cape west coast and in those days our people used words that are no longer used in Afrikaans nowadays. Every now and then, but my children don't know some of these words. They say what does that mean? But if you are interested I will send you a little list, just for interest's sake, of old Afrikaans words not often being used any longer.

I: I would really appreciate it. It would be interesting to see whether there are equivalents in German rather, if not in English, maybe I would find a German word.

R: It's very interesting, but sometimes you can hear. Sometimes you can put it down as perhaps from German origin mostly, not from the Netherlands, mostly. But one of the words I used in this translation of the Bitter Heuning is the word minteneer. Minteneer you write M-I-N-T-E-N-E-E-R. Minteneer. Maintenance in French. That's now the infinitive. This is an R, minteneer. That old word, all of a sudden I know this word, I've known it for years. I didn't ever use it myself, until I translated this book from the English that was not in the English, but that is a word that I introduced there, because it came up again from my language memory minteneer. That means to manage things. And I think this must be from the French, the French Huguenots and then the mutation into Afrikaans minteneer. This is so interesting, that kind of thing and, as I say, this thing of language memory is wonderful. Old words that I knew as a child out on the farm, but I have never used them in the meantime because you don't use them and in city life, no one knows these old words. But because I worked with this old setting and rural people, some of these words cropped up again. It was a marvellous, marvellous process. Yes, I will send you a little list some other time. Just for interest's sake. It probably won't correspond with German, but will anyway…

APPENDIX D: INTERVIEW ELSA SILKE (1/2)

Silke, S. 2012a. Personal Communication: Interview. Part One. 31 Oct, Somerset West. (audio file1)

Interviewer: I

Interviewees: S (Elsa Silke)

S: You wanted to know do I work with a certain translation theory or strategy in mind. No, because I don't think anybody does that. But I can tell you how I work and you could probably attach your own theory to that. What I do is I translate very close to the source text. Because my experience has taught me that if the text is identified as being worthy of translation it's usually a good thing. Sometimes a book has a sensational value and the text may not be so good, but everybody wants to read the book for some or other reason. But normally the texts that I do, they are identified as being worthy of translation and they are usually by very good authors. That's why I translate closely. You do find that if the text is not good, you start editing the text to make it better, because you realise at some point that you're going to do the author and the publisher and everybody a favour if you make the text a bit better. But with something like this, of course, that's not the case at all. I firmly believe that every author has a signature style and you try and find that and you try and find that same voice that the author had. It's not always so easy, but that's more or less what I try to do. I try to give it a similar style, something that's very close to the source text but also has a similar effect. So, you could attach all your theories about functionality. But I don't think one has a theory in mind when one translates. It's a practical thing, so you are simply making a product. But of course the theories apply and you can work back from the theory. And if you have to justify something that you did sometimes the theories are useful.

I: Was it difficult in the case of this book for you to find the words of the author?

S: Not really, because she's very good, but it was difficult because it was the first children's story that I ever did and she gave me lots of tips. Linda is wonderful and working with her was like a master class for me. It was especially nice because they are short stories so you could actually feed them to her one-by-one, and she could give her feedback. That way, you could use what she has just said with your next story. One of the first things she said to me was "Remember, you've got to read this out loud because the sound is very important". I always translate very rhythmically, rhythm to me is very important. Even in prose, I believe there's just as much rhythm in prose as there is in poetry and that's why I often get very irritated with editors. Change to me sort of feels randomly, they will change the word order, change the placing of the adverb and the entire thing can sound different. I think it's not an easy thing to find the rhythm and also of course the choice of words and so on, especially if you're not experienced in that. The only experience I really had was what my own children used to like. So I knew. In one of the emails I asked her whether I can use a word like, "audacious", because I reckon my own children would have liked that word and she said, "of course, you can". So I wouldn't say it was difficult, but it required a lot of thought and a lot of polishing. You'll also see from the email that I'm going to send you where she would say: "Just add another word in the sentence to make the rhythm better".

I: Were there many changes by the editors? Was the rhythm lost at times?

S: I don't think so. She changed a couple of things, I can think of one set of rhymes that she made her own. But that's not unusual. Authors will do that and that was fine by me. Not too much. There was a lot of polishing but the other thing is also, because the book was already like this with the illustrations and so on, it had to fit on the pages, so there was a word count thing and then also the people who do the layout will say, "You need to lose two lines on this page". But that were very much the editor and Linda, I was out of the picture by then. I did try and get the word count more or less the same. I had to do a lot of profiting of my own work as well. But then if they need to lose two lines, adjectives and an expression that you can actually use one word for, they'll do that kind of thing, that kind of [phrase? 00:06:12] rhyming. So there's also that kind of practical aspect where there's a book like this, where the Afrikaans and the illustrations are already there and they have so many pages and it all has to fit on there.

APPENDIX E: INTERVIEW ELSA SILKE (2/2)

Silke, S. 2012b. Personal Communication: Interview. Part Two. 31 Oct, Somerset West. (audio file2)

Interviewer: I

Interviewee: S (Elsa Silke)

S: Do you want to carry on with the questions or have you got something else you want to ask me?

I: Yes, it's quite interesting how a literary translation is more interesting in a sense because you become an author as well.

S: Yes, you do, you do.

I: And you can play with the language. I have also experienced that a lot when I was translating the tales. I also worked with the Afrikaans version at times, just to see what the original is like, and sometimes, it was quite interesting how the Afrikaans actually helped me to come up with a better German word when I was not entirely happy with my German translation of an English word.

S: I can understand that, Afrikaans is quite close to German. Sometimes there's the same word in German, but you couldn't get the same word in English. You also have to remember if you ever illustrate this or translate this for a publisher you probably have the same constraints. You probably also have to fit onto the pages all that text, all the illustrations. It is very creative and I always think to myself you are not just the translator, you're also a writer because the book didn't exist in that language before you wrote it. So it is a very creative thing. I used to think anybody who can translate can do literary translations, but I've discovered it isn't necessarily so. But my students have taught me that it's not necessary at all.

I: How did you get into literary translation?

S: I was a teacher. I taught English for many years and then I always thought I wanted to do a Master's degree, but I didn't know what in. My French by that time wasn't good enough because I didn't really keep it up, and English, I was just so daunted by writing something original and putting it out into the whole of the English-speaking word. I've always said to myself what can you possibly say that hasn't been said before. So then I thought maybe something like second language teaching, but I just felt that would be so boring. I had this thing about translation, but they only had the diploma, the first postgraduate diploma and at that stage I lived in Grabouw and it was a very busy diploma so I would have had to come through every day and it wasn't possible. And at the beginning, I think it was 2002 perhaps, I phoned Professor Feinauer. I knew that I wouldn't be able to do that diploma, but I thought let me just give her a ring and she explained and I said no, I wouldn't be able to do that. But she said, "Do you know what, we've just started the Masters, you could actually do that". That's how I landed there and I was part of the first intake of the Master's class. I was the only person interested in the literary translation. Usually, they won't give the class to one student, but just because they were starting up and they had the people lined up, they agreed and I had Marlene van Niekerk as my lecturer and she just catapulted me. She made me translate Karel Schoeman. I also did my thesis on Karel Schoeman, and by the end of it she just showed it to the publishers and if somebody of her stature says, "Take a look at this student's work", then the publishers would do it and they asked me to do the entire book. That's how it started. I still remember Professor Feinauer saying to me, "There's no work in this" and I said I still want to do it. And I've never not worked. Since then, I've just never not worked. And as soon as I think "I wonder where my next job is going to fall from?" then it's going to land in my lap. And you don't make a lot of money because the documents are so lengthy you can't ask a per-word fee that you would for a technical translation. I don't do technical translation at all anymore because I just simply hate it. I find it so boring. I sat there one day doing a manual for an agricultural pump and while I was doing it, I thought to myself, "I hate this so much and I'm never going to do it again". So now I do this and I actually like to edit. I love editing. I like nit-picking and finding mistakes and so on. But I don't really get signed to editing anymore. It's also more lucrative, I can do it more quickly and get my money sooner and get more money, but I just don't have time for it.

I: That's quite interesting because yes, you're right, everyone keeps saying that in literary translation, there's no work.

S: The thing is getting your foot in the door. I had a kick up the backside from Marlene van Niekerk, so I was lucky. But the thing is to get your foot in the door because in the end, it's quite a lot of money that they pay out and if the project is not a success then that's money wasted, because they can't really fix it. I have tried to fix very poor translations and you will make it better but you will never make it good, unless you re-translate and you're not getting paid for that. You're getting paid for an edit. So I did it once, I took a very bad translation and I'll never do it again. I learnt in fact to always look at that text very carefully before I start editing it and it was just too bad. So I said no, I can't do it. You will spend so much time on it, you'll be caught somewhere between translating and editing. In that particular work, there were parts that I just simply had to re-translate, it was so bad. And still, it's not a good product that you are delivering. So I think, the publishers don't want to take the risks. Somebody asked me the other day about getting into children's literature. How possible is that? I said as long as you get it ending somewhere because there's a lot of children's books that are being translated but they use the big names. There are a hand full of big names and they will go on using them because they are reasonably sure that it will be a success. So it's quite difficult. Students get a bit uptight and they stay in such a closed community. On the other hand, there is money involved and people are weary of taking risks, so you've just got to be competing with yourself. I can't even say what sells because the translated works don't really sell, not in South Africa. We're not readers, we're not a nation of readers. Also, there's still a bit of snobbishness about translations. We will still find people saying, "You've got to read it in the original". Sometimes the translated version looks better than the original, and they forget about all the translations, all the classics that they read in translation because they don't read Russian and they don't read French and so on. But there's still a bit of a stigma about the translation.

I: Do you translate more into Afrikaans or into English?

S: I translate more into English simply because there's more work. There's very little work for translating into Afrikaans because the Afrikaans-speaking reading public will all read English. But the English-speaking reading public will not all read Afrikaans. There's also a kind of a resistance to reading Afrikaans. Apart from the fact that they say they can't, they also won't and they are not interested and they think it's kind of [intro-big?

00:08.22] or, not. There's a bit of snobbishness there too. So there is more work into English. But it's still very difficult, unless you are one of the big names like Marlene van Niekerk and André Brink, and perhaps somebody like Deon Meyer now. It is not easy to get the translated English version placed internationally. They go to the Frankfurt Buchmesse, the London Book Fair and all the other ones, and they still can't get them placed because the competition is too great. And it's strange because a book like the Karel Schoeman that I translated, to me, had a very European-French kind of feeling. But they couldn't get it placed because the comment was, "It is too quiet". It is one of those books – it is not plot-driven. I translated a book by Chris Karsten, he's now like an up and coming Deon Meyer. It's a murder story similar to Silence of the Lambs and I've managed to get that placed now, which, to me, is quite strange for Europe. Apparently they also want the more plot-driven. I think it's the American influence with crime that is now also the fastest selling stuff that they have that they get on the market.

I: Regarding this book I was also wondering about how to deal with the fact that some of the European tales or those ones from non-African countries have an African flavour. This book is obviously written for the South African context, but if I would translate it for Germany, there is the option to keep or omit this African flavour. Because generally, I tend to also stick to the original and keep words like, 'Amasi'.

S: Yes, yes. The thing is you've got the illustrations too, so it's already African. Maybe that will be interesting to people - the way Linda Rode adapted the stories. She makes no apology for the fact that she africanized the stories. It would be a challenge. Unless you decide to domesticate the European tales and keep the African flavour in the African ones. In that case, the tales would change and the illustrations might not be suitable any more. That's one thing where I thought maybe that's somewhere where my publishers wouldn't choose that book because it wouldn't fit the European tale. But that makes a very interesting challenge for you to make decisions on and strategize and annotate in your thesis. It would mean that you would have to make a decision on that and then stand or fall by your decision.

I: I realised that the Afrikaans text is written in the past tense as well as in the present tense and in the English you chose the past tense all the time.

S: This is just something that you always have to decide on. Afrikaans uses the historical present, so I will say to my students at the beginning. What students tend to

do is they see the text in front of them and they do exactly what is there and so they will see it and casting, ‘Once upon a time there was a man’ and so on and they will do it just like that. And then in Afrikaans you’ve got all these, ‘Het’, and ‘Ge’ and it makes for very hard reading. So in Afrikaans we don’t do that, we tell the story in the present tense, that’s the convention. But the convention in English is actually to tell it in the past tense. So, of course you can tell it in the present tense, some authors do. JM Coetzee writes in the present tense all the time. So it’s not something that can’t be done but it’s not the convention. That’s mainly the thing, you just have to decide about that, about whether you’re going to go for present or past.

I: In Afrikaans, would you also switch between the tenses in a text?

S: You can’t help but switch. I start off by saying - now, I normally give them an English story to translate and then I don’t say anything and then they translate it into past tense and they have all these, ‘Het’ and ‘Ge’ and the point is made, you should have done it differently, it works better. But then the students get so confused because they think they can’t use the past tense at all and of course you must, because there will be times when something happens further in the past and you will have to go into the past tense. I think if it comes automatically it’s easy but once you start thinking about it it’s quite hard. It’s simply a matter of convention. If you do a whole big novel in the present tense, you run into problems in English. But often if it’s the kind of a stream of consciousness thing then it often works better to do it in the present tense. But often I run two translations for a while and see what’s best, just to see what I feel.

I: In Germany, we also switch quite often. I would write a text without thinking about it and then only realise afterwards, ‘Oh I used so many different tenses’, because it comes naturally and it can make the story more interesting.

S: Yes, there is no reason why you can’t, but with English and Afrikaans there is always this thing about the tense, what tense are you going to stick to. And often authors will say to you, “But why did you write, translate this in the past tense when I tend to write it like that?” and they don’t realise that that’s the way it is normally done. And I had one instance where I was given a book to edit. She was not a translator, but both she and her husband were in radio drama, so they had lots of literary experience and she was actually a prize-winning playwright and she tackled this translation for a publisher and did the entire thing in the past tense. And I was absolutely astounded, because I just

looked at it and I thought you would never have written it like that. But it's just something that didn't click because she saw that she did it that way. And I actually eventually told the publisher we can't publish it like this and we changed all the verbs of the entire book. Well, nearly all of them. So it's something that, as I say, it comes automatically, but once you start thinking about it you often run into trouble. What's really just the answer, it's a matter of convention.

I: Regarding the gender of the animals, is it a common thing to give them genders?

S: Have you got examples because I couldn't really remember.

I: For instance, the jackal and the wolf were best friends, and then, 'He said to him'?

S: Oh, okay, I see what you mean. Look, I mean, 'Jakkels en wolf' in Afrikaans it's a folk tale that is as old as the hills. There have always been these stories about Jakkels - I think it perhaps has a Dutch root with Rynard de Vos. But there have always been these folk tales about Jakkels en Wolf where jakkels is the sly one, he's always playing the tricks and wolf is the strong, but stupid one. And they've just always been men. The same with Hasie Kalbassie, he's a man.

I: Yes, and then there's the hen with the needle and the hawk, they're clearly female because of the needle.

S: Yes, I think that's just going back to your own experience. In the old-days God was always 'He', and nowadays people will sometimes say God and they will say, 'She'. But that's a relatively new thing. So, I think in the old folk tale that would never have featured, only if there was a reason for making the hen or whatever a lady, if she's got to lay eggs. And also the little hen who was waiting for the sky to fall, a bit neurotic, you could probably also put a bit of the patriarchal system in there or the chauvinistic thing. The woman is the worry pot and not quite rational. So I suppose you could bring all that feminist slant into it if you wanted to. I think that is just plain tradition, a hyena is a man unless there's a reason for a hyena to be a woman, unless she has a cub.

I: A different role, yes. That is quite interesting because in German we have a natural gender. And then the hawk, for instance, is male in German. So how do you handle that? In that case I just added, "Mrs Hawk" and "Mrs Hen" to fix it, because otherwise I would have had to pick a different bird that isn't naturally female. But it was quite interesting.

S: Yes, that's very interesting it also makes for good comments. And you will have the same kind of thing in French because you have the gender. The articles.

I: What did you find most challenging when translating?

S: I think the voice is always the most important thing, finding the right voice and the right style, a voice that the child can relate to. And then the rhymes and the names were also a challenge, so you have to come up with something to translate these names and so on. There were a number of things, all the things that make children's literature different, especially the feel for the children. So I think that.

I: The hippo tale was quite challenging with all the different nicknames for the hippo.

S: Oh yes, that was also very interesting.

I: That is the last one I translated.

S: Yes, so you know that is very interesting. We will also see that from the correspondence. I googled fat nicknames and then wrote something like, 'Bulldozer' without thinking at all, and then she said to me, 'no, no, wait, hang on, that's an anachronism because you are in the wrong century now, this is an ancient tale'. And then she actually pointed out to me that she used the - something like [buitel? unclear 00:21.41] which is a chisel and then realised that that was an interesting word that she didn't want to use because she wanted to go further back. So, with all these little things that you don't think about, you can actually make bad mistakes like that, just through not thinking.

So there always is a pitfall and I was lucky to have Linda, because somebody else might have let it through and then somebody else after publishing, in publish mode pointed it out and that would not have been so nice. So the names were challenging. But it is fun. But I mean the whole thing, translating stories like that is fun, it's like a puzzle, it's a game you know you've got to try and get something similar and something that works and so on. And a few rhymes and the dancers, you'll also see where… I had to do a sample translation for them and they gave me 'the Owl and Pussycat' or - which we call 'The Kittykat' and I started playing around. It said in Afrikaans 'en Selakant is die predikant' so that rhymes. What do you do with that? So I said to her "Can I change the fish and make it a monk fish then it's like the clergy and then of course she said no

because the illustration is showing a different thing. So you have got all those kinds of things. And you asked the question about the illustrations.

I: Yes. To what extend did you consider the illustrations?

S: Not at all because I hadn't seen them. I didn't see them before the whole thing was finished. Fiona was still doing them and Linda kept promising me to send me the illustrations but she never did. So I actually didn't see the illustrations. And also, I was thinking about 'the Owl and the Kittycat' and the food. Now, you start with the food and it is 'Meloentjies and Pampoentjies'. Now, a meloentjie is like a melon and a pumpkin, so I said can I do something else. And she said well, we will have to see what is in the illustration. But in the end there was lots of detail in it so, I don't think anybody would have gone to see if it was there. So there are all those kinds of things that you have to bear in mind. Things get lost in translation. So I can't really recall… maybe if you look at that correspondence, you'll find things.

I: Were there metaphors where you struggled?

S: I'm sure there were but I didn't really keep track. There must have been.

I: In general, how do you work with metaphors when you come across them?

S: Sometimes it is idiomatic and it is like a proverb. If there's a similar proverb you could use that, bearing in mind that you would probably use a cliché. If I'm placed with a metaphor I always consider that a metaphor works because you're comparing something to another thing and that's a striking comparison and there's no reason why that same comparison can't work in the other language. So I always try that, because even if there's no such expression in the target language, there's no reason why you can't introduce it.

But there is a fine line there. I always say that your personal taste comes into it so much, you have to look at the metaphor and ask yourself 'Okay, is this working? Is this off-putting to the reader? Is this just simply too strange and it won't appeal?' Maybe in our culture it won't appeal because we don't think about things the same way. Then you've just got to make another one, or just drop it completely and use an adverbial adjective instead. So things inevitably get lost. The easy thing with proverbs and idioms is to take exactly the similar one in your, in the other language, but as I say, you have got to be careful about clichés.

I'm currently translating a book, it is a work in progress because the author asked me. I'm doing it for him personally. He hasn't found a publisher yet. But he published the book in Afrikaans, then wrote a sequel and now combined the two into a much bigger, and actually a much better book. The initially published Afrikaans version was not so good as far as I was concerned. But he has got this way of writing and he just uses adverbs. All the time. So I have now started to edit it while I'm translating. In the first place, I think the text is too long and I don't think a publisher is going to be interested if it's too long, and then he does not show, he tells. He tells you the whole time how the person is feeling, how the person is thinking, the body language, he tells it the whole time. I don't know why I digressed into that, but it's just something that I have picked up in the translation. So, sometimes you've just got to look at what you have done and wonder whether it's going to irritate your reader. And that goes for the question that you had, "How many foreign words to pick? How much foreignisation?" I always think there is a balance. You may say I have adopted a foreignising strategy, because I am going to keep it South African, so I'm foreignising. But you will see that you will domesticate as well. Because if you foreignise too much it becomes irritating. It is like having italics in your text or, a whole lot of italics or if it's all bold or underlined, it jumps out at you too much and it just gets too much.

I: Also there are some words in here that South African children would understand perfectly, but German readers would not.

S: It is that thing about not chasing your readers away, not alienating your readers. So there is a balance and you are the only person who can decide that. And you may decide how much is good and another person may think you have not been successful. So, it is really a matter of taste. I find with the students, they like to foreignise a lot and bring in a lot of strange things and say to me that that is how we speak. But I give them that, that is how they speak, but making it believable in print is something different. If you are writing a dialogue especially, a believable dialogue is hard, it is difficult to do. And I find that I think unless you really, really speak that jargon and that lingo, it is very hard to get it right. It will very soon sound false and people will pick it up.

I: What is your opinion regarding footnotes and glossaries? Would you use them or rather try and find a way around them?

S: I do not personally like that. I think it works here with the little end notes, because it is obviously not meant for the children. You could read it to your older children and it would be informative and they would learn something, but it is really more for the mother readers of the children. But I think it is very nice, it also makes it a bit of a research project.

I do not like footnotes and I do not like glossaries. I also do not like italics or foreign words. I think if you choose to use a word then it should be incorporated. Then you are saying, okay, I am using this word, it is part of my language that I am using and I am just using it.